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NEORHETORICAL CRITERIA OF THE ANALYSIS OF THE MUSICAL- POETIC TEXT OF S. RACHMANINOV'S CHAMBER-VOCAL WORKS.

The purpose of article consists in definition and differentiation of musicological and vocal- performing approaches to the analysis of the chamber-vocal work as unities of the verbal and poetic and musical text. **The methodology** of work is caused lexicological literary and genre-stylistic musicological approaches, focused on identification of semantic constants – the subject art realities of chamber-vocal music. **The scientific novelty** of article is motivated with identification of the neorhetorical installations of S. Rachmaninov's chamber-vocal creativity, that allows to characterize "common places" of the poetic text and musical contents (musical-poetic toposes), steady for this composer, defining semantics both a genre form in general and the separate opus. **Conclusions.** Neorhetorical aspects of contents of chamber-vocal works of Rachmaninov are equally essential to composer and vocal-performing creativity, interpretations of a genre kind of "the poem with music" are decisive factor, the general toposes of singing contents of the Rakhmaninov's chamber-vocal works allow to allocate.

Keywords: neorhetorical aspects, chamber- vocal works, musical-poetic text, lexicological analysis, toposes, "poem with music", musical-poetic figurative anthology.

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Неориторические критерии анализа музыкально-поэтического текста камерно-вокальных произведений С. Рахманинова

Цель статьи заключается в определении и разграничении музыковедческого и вокально-исполнительского подходов к анализу камерно-вокального произведения как единства словесно-поэтического и музыкального текста. **Методология** работы обусловлена лексикологическим литературоведческим и жанрово-стилистическим музыковедческим подходами, ориентирована на выявление семантических констант – предметных художественных реалий камерно-вокальной музыки. **Научная новизна** статьи мотивирована выявлением неориторических установок камерно-вокального творчества С. Рахманинова, позволяющих характеризовать устойчивые для данного композитора «общие места» поэтического текста и музыкального содержания (музыкально-поэтические топосы), определяющие семантику как жанровой формы в целом, так и отдельного опуса. **Выводы.** Неориторические аспекты содержания камерно-вокальных произведений Рахманинова в равной степени существенны для композиторского и вокально-исполнительского творчества, являются решающим фактором интерпретации жанровой разновидности «стихотворения с музыкой», позволяют выделять общие топосы певческого содержания рахманиновских камерно-вокальных произведений.

Ключевые слова: неориторические аспекты, камерно-вокальные произведения, музыкально-поэтический текст, лексикологический анализ, топосы, «стихотворение с музыкой», музыкально-поэтическая образная антология.

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Неориторичні критерії аналізу музично-поетичного тексту камерно-вокальних творів С. Рахманінова

Мета статті полягає у визначенні та розмежуванні музикознавчих і вокально-виконавських підходів до аналізу камерно-вокального твору як єдності словесно-поетичного та музичного тексту. **Методологія** роботи обумовлена лексикологічним літературознавчим і жанрово-стилістичним музикознавчим підходами, орієнтована на виявлення семантичних констант – предметних художніх реалій камерно-вокальної музики. **Наукова новизна** статті мотивована виявленням неориторичних установок камерно-вокальної творчості С. Рахманінова, що дозволяють характеризувати сталі для даного композитора «загальні місця» поетичного тексту і музичного змісту (музично-поетичні топоси), котрі визначають семантику як жанрової форми в цілому, так і окремого опусу. **Висновки.** Неориторичні аспекти змісту камерно-вокальних творів Рахманінова в рівній мірі істотні для композиторської і вокально-виконавської творчості, є вирішальним фактором інтерпретації жанрового різновиду «вірша з музикою», дозволяють виділяти загальні топоси співочого змісту рахманінівських камерно-вокальних творів.

Ключові слова: неориторичні аспекти, камерно-вокальні твори, музично-поетичний текст, лексикологічний аналіз, топоси, «вірш з музикою», музично-поетична образна антологія.

Relevancy of the research. Analytical approach to romance creative work by S. Rachmaninov suggests finding criteria for its study and evaluation that allow you to enter the content of individual opuses without losing the idea of the whole, that is, to combine a

consistent composition and text study with a holistic perception of the composer's creative method. The prerequisite for determining these criteria is that Rachmaninov's vocal miniatures correspond to the genre type of "poem with music", hence they are conditioned by a special relation to the verbal material, which forces us to increase attention to the semantic functions of separate words, and subordinates the logic of the verbal text to own poetic vision (hearing) composer. S. Rachmaninov, like other authors who turn to the type of "poem with music," creates his own verbal and poetic rhetoric, based on which he builds the genre form of the chamber-vocal opus, chooses the imaginative solutions of the chamber-vocal pieces. However, precisely because this selective-rhetorical attitude to the word comes from the composer, the musical beginning is not subordinate, but, rather, the directing factor of chamber-vocal music of Rachmaninov.

Its purpose can be understood as the renewal and strengthening of the figurative content of the verbal material, the release of its special aesthetic energy that can be translated into musical sound without additional stress, as if not encountering specific barriers. We define these positions of the musical material in relation to the poetic word in Rakhmaninov's chamber-vocal art as non-territorial and we associate with them the priority direction of the analysis of Rachmaninov's "poems with music", which would be more justly called music-poetic authorial miniatures. The word presented in them is so transformed, gets so noticeable new figurative-semantic (role-playing) tasks that his study leads L. Gerver to the idea of Rakhmaninov's "Books", that is, to the idea of uniting all the verbal texts of Rachmaninov's romances into a single created by himself composer, the Book, the words and meanings of which form the semantic basis of the musical poetics of Rakhmaninov's chamber-vocal compositions.

According to the researcher, "composing music for singing, the composer searches for a word that should express his thoughts and feelings. The text found becomes "own" for him and now exists in the composition of the texts of his romances and songs. This is a single text, which has such features as lexical unity, repetitions of motives, cross-cutting thematic lines. Different characters, situations, moods appear not only once, forming their topois in the semantic space of music" [1]. Revealing the thematic unity of S. Rachmaninov's romances, L. Gerver, on the one hand, points to the obligatory, "eternal" themes of lyric poetry, which induce them to musical embodiment, that is, they have a special attraction for composers, and on the other – seeks to discover strongly pronounced individual the features

of Rachmaninov's creativity, the prerequisites of their discovering "in the combination of different, and sometimes mutually exclusive views on the same phenomena of life: first of all, it is a man and nature surrounding him" [1].

According to her opinion, the distinctive feature of Rachmaninov's romance is "the beauty of the surrounding space", nature, "familiar to the smallest detail, beloved in every manifestation of it," which is able to rejoice and mourn with a man. Forming an unconditionally positive pole of the general semantics of romances, the natural images are darkened, they become negative as they approach man, as to the "main theme of Rachmaninov's romances". This theme L. Gerver describes as follows: "a man, his feelings and thoughts," separating these three components as separate objects of Rakhmaninov's lyrical romance.

Romances by S. Rachmaninov served as the subject basis for the studies of E. Durandina [2-3], M. Kirakosova [4-5], I. Krivoshey [6-7], T. Tamoshinskaya [15], and almost all authors approach the content analysis and the forms of vocal lyrical compositions from outside musical backgrounds and conditions, rightly indicating their importance and significance in creation of a musical idea, but conceived losing sight of this design itself, that is, the musical side of the opus. The key analytical point is the selection of the type of "poem with music" suggested by O. Filatova in the genre system of chamber-vocal lyric poetry, which allows us to explain the paradoxical combination of heightened interest in the poetic word and pictorial associations with the prevailing semantic function of the word [16].

The interaction of rhetorical and stylistic principles in S. Rakhmaninov's romances, which contributes to the development of their non-territorial resource (as Yu. Lotman [9] allows to judge by the non-territorial method) grows and changes throughout his creative path, which allows us to judge various opuses of his chamber-vocal miniatures (see [13]).

In a certain respect, this genre sphere is the most personal and autobiographical, especially in later opuses, it allows us to judge not only the poetic taste, but also the special psychological accentuations in the character of the composer himself [10-12].

Among the names that form the "poetic circle" of S. Rakhmaninov's musical poems, there are no repetitions, indicating a stable preference for any author. On the contrary, this "circle" indicates by its breadth and ambiguity that the composer is not a poet or poetic stylistics, but the content of a poem that can be included in a *musical-poetic figurative anthology*.

Turning often to poems of different poetic dignity, Rachmaninov "read" them in his own way and in a musical embodiment gave them a new, immeasurably deeper meaning.

N. Rusanova points out the cases of discrepancy between the verbal and musical series in the romance "April! Eternal Holiday", in which the landscape, actively represented in the text (E. Payeron, translated by V. Pushnova), does not find any refraction in music, considering it very unexpected for Rachmaninov, who was so attracted to this type of imagery. According to her in the romance "Dream" from eternally romantic antithesis of dreams and reality (G. Heine, A. Pleshcheyev's translation) is read without the slightest pessimism, in very major tones, which in each of the two stanzas is confirmed by the brightly highlighting summary of the piano) [12].

A. Apukhtin, K. Balmont, Ek. Beketova, A. Belyi, A. Blok (from Isaakian), I. Bunin, P. Viazemsky, G. Galina, A. Golenishchev-Kutuzov, N. Grekov, V. Hugo in the translation of L. Meya, M. Davidov, V. Zhukovsky, A. Koltsov, A. Korinfsky, A. Kruglov, M. Lermontov, A. Maikov, D. Merezhkovsky, N. Minsky, S. Nadson, A. Pleshcheev (from Heine, from Shevchenko), J. Polonsky, A. Pushkin, D. Ratgauz, I. Severyanin, F. Sologub, A. K. Tolstoy, F. Tyutchev, A. Fet, A. Khomyakov, A. Chekhov, M. Yanov.

The **purpose** of our article is to define and distinguish between the musicological and vocal-performing approaches to the analysis of the chamber-vocal pieces as a unity of the verbal-poetic and musical text.

The **main contents** of the thesis is connected with the definition of those psychological conditions that form the basic "subject field" of Rachmaninov's romance "Book". Among them we distinguish the states of suffering, sadness, disbelief, tearful plea, spiritual pain, etc., which become the subject of musical introspection, following a poetic description of them, which is usually a laconic indication of such states, a kind of poetic "gesture" towards them. And they attract the composer already in early opuses, for example, in the romance "At the gates of the monastery of the holy" on the words of M. Lermontov or in "The Song of the Disappointed" and "Faded Flower" set to the words of D. Ratgauz.

Very indicative of the choice and arrangement of poetic texts of the pieces of opuses 4 and 8 of 1891-1893. In the words of D. Merezhkovsky, who formed the basis of the romance "Oh no, I pray, do not go away!" A paradoxical motif of "happiness in agony", humiliation in love, "thirst for torment as caresses", that is, the image of supplication is personified by rhetorical oppositions "Weak, poor, pale" being in love with saving power of love. However,

the musical embodiment of the poem forms its own semantic series, unfolding in a single active tempo-rhythm, dynamically active, with a clear predominance of ascending intonations, which testifies not at all of the "weakness" of the character, but rather his ability to achieve the desired object of passion. In contrast to the increasing loud-loudness at the end of the previous romance, in a miniature, in the words of A. Fet "In the silence of the night secret", the spiritual ascent conveyed by the words of the poem is accompanied by a retreat into the sphere of the quietest dynamics, with the dissolution in the stillness of the night, which absorbed the voice of the character of the poetic text.

Pain, torment, melancholy, grief, sorrow, sick soul, waiting, silence, fatal ghost, parting, lonely wandering, aching heart, asleep heart, terrible bondage, dream as illusion of life, sin – but awakening, life with all heart, wonderful world, love: this is how the subject realities of the poetic text are distributed in these two opuses, with the explicit opposition of the second group of the first, but also with the broader, differentiated representation of the sphere of the "suffering heart" and laconic, title or culminating, often in conclusion, presented with the second verbal group.

The link between these poles of poetically expressed psychological states is a plea – requesting as well as actually praying. Thus, the sixth romance of opus 8, to the words of A. Pleshcheyev (translation of Goethe) represents an appeal not to a person, but to God, asking for forgiveness: "Oh my God! Forgive me, sinful and sick ... ". However, the passion, dynamic contrast – the explosiveness of the musical presentation of this text turns it into an appeal to the material he liked.

L. Gerver, singling out certain verbal characteristics as figurative and semantic "topois" and sharing "landscape motifs" in accordance with natural elements (earth, water and air), believes that "land" attracts Rachmaninov the most; "In the most diverse poems of the "book" it appears invariably beautiful. The earth is replete with plants: velvet moss, flowers and grass, bushes, trees. Each plant is shown close-up, so that all details are clearly visible: stems, leaves (characteristic combination of different word forms of the same word: stem, small stalk, leaf, sheets, leaves), petals, incl. and trihedral petals of daisies, branches; branches, fragrant brushes – of course, lilacs, the main plant in the Rachmaninov picture of nature. In the "dictionary" of plants (this is mainly flowers), the lilac is represented by forms not only of the singular, but also of the plural: "through the lilacs"; further in our list – dogrose, acacia, bird cherry; snowdrop, white clover, daisies, violets, anemones, river lily;

spruce, pine, linden (and linden blossom), willow, oak, poplar. All this is depicted at the time of flowering, freshness: flowers – sweet, fragrant; in the "book" there are also the words "fragrant" (day), "fragrant" (wind). Plants are covered with dew – they shine with moisture, are "dressed with pearls" and "silvery raiment" [1].

The water element is represented by the "mysterious gurgling" of the stream and the "roar of the rain", the noise of the spring waters, which "run and splash, and say ...", and the noise of the "eternally splashing" sea – including the backwash of waves at the time of the tide.

The element of air or heaven, in its description, is in many respects similar to the water element, it is represented by a steady motive of the water mirror: "the river is like a mirror, and everything is sparkling with stars", "the sunset is extinguished in the pond". Mirror reflected in one another and two motifs of different poems – heavenly and aquatic: "the whole sky is flooded with lights" (Apukhtin) and "the river burns" (Galina). Here, the third element joins the two elements: air and water "burn", while fire and water have changed their properties: fire floods, and water burns [1].

A special place in Rakhmaninov's pieces is taken by "darkness", which is opposed by "lights", "golden sun", rising as a "noiseless crowd" stars, that is, as a break between sunlight and the radiance of night lights. No less important is the word "ray" – as a breakthrough of light through the darkness: "And the sun is a ray, the nature is illuminating ..."; "... When a ray of lightning lit it up with scarlet light all the time"; "A sharp ray of its tender, the stars rise ..."; "... A month in love sadly silvers it with the rays." "Ray" is also called the fountain in the poem of F. Tyutchev.

Developing the thoughts of L. Gerver, we can say that the image of the sky, in the summation of its re-creation in the poetic part of the opuses of Rachmaninov, as well as the image of prayer-appeal, directed upwards, recalls the divine beginning, revealing religious motives – not so much in poetic content as in selective-lexical relation to him composer.

Nature appears as the main "place of residence" of the narrator of the romances-poems of Rachmaninov, who is alone with her, as with himself, completely free from social dependence, residing in a certain utopian country, allowing him to fully reveal his feelings. Therefore, the words "full", "entire", "fill in", "excess", "immense", "many" (in contrast to "little"), "all", "whole", "the whole world", "always", "Unearthly power", "secret power", "miracle power", "with all the power of sadness", "with all the power of love", "the desires of

all fervor" take on the importance of the maximalism of the sensual self-realization of this narrator, explaining the leading importance of dynamic musical techniques.

It shall be noted that in the L. Gerver's article the musical side of Rakhmaninov's romances is not studied enough, that is, not included in the field of analytical characteristics of the text, which, in our opinion, hinders their integral artistic evaluation.

The peculiarity of the music and intonational development lies in the fact that the numerous phrases and motives arising in the course of the development of the musical and poetic image are perceived as variants of a single melodic content. Some of them acquire the meaning of "key" intonations and melodies.

In the vocal pieces of Rachmaninov, dramatic themes are widely represented. The bitter consciousness of the irrevocability of happiness and, despite everything, the irresistible desire for it, an angry protest against undeserved suffering and deprivation – these are the moods and motives of the dramatic romances of Rachmaninov. Most of them are found among the romantic cycles of the 1900s (pieces 21 and 26). "Everything passes" (op. 26, the words of D.N. Ratgauz). The theme of regret about the irretrievably passing life is decided here by the composer in a highly dramatic way: it grows into a passionate protest against everything that binds and suppresses the bright and beautiful impulses of a person.

Proceeding from the fact that the vocal melody is for the composer the main means of revealing lyrical and psychological content and creating generalized musical images, the stable aspects of this content that explain the choice of a poetic text can be defined as follows: addressing nature as a source of aesthetic happiness, peace and spiritual satisfaction for the person contemplating her/him, but also being a contrast to the negative emotional states of the person; transfer of the dynamics of human feelings, the polarity of psychological conditions – from the extreme intensity of the experience – to fatigue, anguish and disappointment; a story about human destiny, connected with the motive of faith (unbelief).

The latter is most closely connected with the tragic antinomy, a convincing example of which is the romance of A. Korinfsky's words "In the Soul of Each of Us" (op.34), in the musical text of which two of the illustrative figuratively-aesthetic spheres of "poems with music" of the author's musical lexemes of S. Rachmaninov: intonation "Dies irae" in the vocal part (books 2-4) and chordal pedal choral textural presentation of the vocal part.

A clear and complete picture of S. Rakhmaninov's vocal poetics is provided by "Night" in the words of D. Ratgauz (1900) and fifteen romances of opus 26 (1906).

The time of creation of these pieces can be called a point of the golden section in the general chronology of the chamber-vocal creativity of the composer, when his original style approach to the musical and poetic composition reaches its highest level of development. The romance poem "Night" accumulates all those subject realities that are related to the author's comprehension of the theme of destiny, allowing to understand that the words "dream", "I am alone", "tired eyes," "do not go", "mocking rock", like the title "Night" are key to the entire vocal creativity of Rachmaninov.

In addition, the text of this miniature mentions "sorrowful songs", as in many other romances are mentioned different types of sound – the sound realities of the world, the part that is comprehended, and of course, for the musician and composer is the main conductor of impressions. This auditory series of verbal lexicon was left without attention in the work of L. Gerver. To us, he seems extremely important and cross-cutting, unfolding throughout S. Rachmaninov's chamber-vocal creativity.

From the pole of silence, silentness, dumbness – through the words spoken, including the words of parting, "the sounds of words that once sounded to us" (from "Everything passes") – to songs of love, cheerful songs, spring sounding of animating nature – such range of "sounding" of the poetic material of Rachmaninov's romances, determining, first of all, the dynamic parameters of the musical side of vocal miniatures. Remarkable in this respect is the first phrase of the first romance from the opus: 26 "There are many sounds in the heart of the depths, obscure reflections, many songs are not sung, but drowns the boring anxiety forever drowns them in me." "Songs that are not sung" are contrasted in Tolstoy's text with "incessant worries and anxiety," that one shall hear what needs to be muffled.

Note that this song is written in D flat major – a full-toned "bell" Rachmaninov's mode, but in the middle part, by means of anharmonic modulation, the composer translates the sound into the sphere of sharp tonalities, in the pre-sharp minor via his subdominant, however, not lingering on a certain harmony, and using the principle of chromatic slip of harmonic complexes, which corresponds to an increase in the dissonant tension in the general sound of the vocal and piano parts, with a culmination at the moment of completion of the average sharp part and return to the original tonalities as the sphere and to the primary level of the dynamics *gromkostnoy* (R) after the two "forte" of the middle section.

However, most important is that Rachmaninov in such a way expresses the idea of an uprising of the heart against life's bustle, since this dynamic "sharp" ascension takes place in

words "for a long time the heart struggled with life, but life is noisy, as a whirlwind breaks the pine wood"; and in the final, dynamic and abbreviated, reprisal part is completed with the words "like the murmur of jets, so the voice of the heart whispers".

Consequently, the whole verbal text of the romance is determined by "examining", listening, and auditory assessments of counteraction of the external and internal plans of human life. Its main antithesis ("non- descant" - "incessant") finds expression, or rather, is *revealed* in musical sound, thanks to two supporting stylistic figures gaining the importance of monomotives (micro-mathematical syntagms).

Rakhmaninov transmits the depth of the heart with the help of his main second-tertiary, constructed on the motive, the motive derived from the monotone contour of *Dies irae*, regularly receiving choral accompaniment in the piano part (the tempo of the romance – *Adagio*) and developing in the direction of amplification, arioso freedom of voice. The noise of life, like some fatal sound that a person can not muffle, is literally "expressed" in the obstinate three-tone motif of fate, which, appearing in the fifth bar, no longer ceases until the end of the romance and determines the triumph of high-altitude statics in its last two bars. And although this motif is specifically instrumental, that is, it is set forth in the piano part, its moments of vocal melodies are evidenced by moments of single-pitch speech (as, for example, in the eighth and ninth cycles of the romance).

Even more revealing is the A-minor romance "Night", in the three-part reprise form of which the culmination of the word "my mock rock all the roads to bliss closed". In this climax, the vocal makes the widest interval step – the octave to which it is prepared, gradually expanding the rising intonation – to thirds, quarts, sextons. Thus among these steps there is also a tritonic from the tonic installation to the higher fourth level, to the D sharp; the sound of the D sharp becomes a disturbing dissonance at the moment when the vocal voice ascends upwards, by an octave, being placed in the piano part and strangling the sound of the tonic triad – as the expression of "the mockery of fate": a laconic and very semantically capacious stylistic stroke.

In the piano part of this romance-poem, typical for Rakhmaninov division of the texture into several plans arises: a complex unison counterpointing of the vocal melody, that is, not a repetition, but the creation of high-altitude supports deepening the thematic contour; the middle filling of the texture, first with a few second-long *ostinato* motifs, then the likeness of the figure of the accompaniment acquiring a chord character; the involvement of pedal

polyphonic chords, both consonant and dissonant, representing a modification of the choral instrumental beginning.

A special position is revealed by the laconic three-tone single-height motif of the sixteenth, appearing in the sixth bar and returning in reprise – the musical sign of fate. With such a motive, but only thirty-second, we come across in the romance "There are other sounds"; he also recalls the theme of fate (allusions to the Beethoven theme of fate from the romance "Fate"). Similar recitative repetitions on the same sound acquire in other cases the value of the fatal symbol, as well as the small-second operations with the inclusion of the smalltercian step s are associated with the implementation of the stylistics of the Dies irae sequence.

Consequently, Rachmaninov's music appears to be very detailed, but this detailing is related to the general way for the verbal and musical texts, is addressed to it, therefore it gives a new meaning and sound to the poetic word. An important aspect of the relationship of words and musical sounding is in the romances of Rachmaninov also the constant use of the syllabic type of connection of various modes of intoning, verbal and vocal. In other words – each vocal sound is subtext, bind to the word, as if not free. Freedom in expressing a "purely" musical relationship is entrusted to the piano part, which explains its texture-dynamic and poly-mathematical complexity. At the same time, the true artistic freedom of the vocal, the singing part, the vocal content of Rachmaninov's pieces, is expressed in the leading position and meaning of the living intonation of the human voice, in that the main sense meaning is the sacred sensual essence of the poetic image expressed through the singing voice.

The **scientific novelty** of the article is motivated by the revealing of the non-territorial settings of S. Rachmaninov's chamber-vocal creativity, which makes it possible to identify "common places" of the poetic text and musical content that are stable for the composer, musical and poetic topos, which determine the semantics of both the genre form as a whole and a separate opus.

Conclusions. Neorhetoric aspects of the content of Rachmaninov's chamber-vocal pieces are equally important for composers' and vocal-performing creativity, they are the decisive factor in the interpretation of the genre variety of "poem with music", which allow us to distinguish common topos of the singing content of Rachmaninov chamber-vocal pieces.

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