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**CHAMBER-VOCAL WORKS BY S. RAKHMANINOV
AS MODEL OF THE DEVELOPMENT FOR ARCHETYPAL
FEATURES OF RUSSIAN CLASSICAL ROMANCE
(on the example of early-period romances for the average voice)**

The target of the work is investigating the development of archetypal features of the Russian classical romance in the chamber-vocal S. Rakhmaninov's creation of early period on the example of romances for the average voice. Vocal miniatures are the kind of lyric diary of the composer, which fully embodies the whole range of characteristic images and feelings. In this sense, romances are the kind of encyclopedia of Rakhmaninov's creativity: it is impossible to find such wealth and variety of states, perhaps even in his brilliant concerts and symphonies. **The methodology** of the study is to use the art history, historical and cultural, analytical and comparative typological methods. This methodological campaign allows you to analyze the features of the genres of elegy, Russian song, „gesture romance” and their own interpretation by the composer. **The scientific novelty** of the work consists in broadening the concept of the imaginative multidimensionality of Rakhmaninov's vocal miniatures, which is due to the synthesis of various traditions of the national school. Vocal works „contain” a full thematic „spectrum” of his musical world. **Conclusions.** The archetypal features of the Russian classical romance and the origins

of vocal lyrics are most evident in the early period of the composer's work. Obviously, the scope of the scientific article does not allow paying serious attention to the entire vocal creativity of the author of the Bells, to consider 83 romances in full. Therefore, the work is limited studying of works for medium voice and piano. They fully embody the main genre and style features of Rakhmaninov's chamber-vocal creativity. The early romances of the composer-lyric poet determine the future development of the chamber-vocal genre, anticipating the innovative treatment of vocal plays.

The key words: archetypal features, vocal miniatures, elegy, Russian song, „cruel romance”, chamber-vocal lyric poetry, synthesis of traditions.

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Камерно-вокальні твори С.В. Рахманінова як взірць розвитку архетипових рис російського класичного романсу (на прикладі романсів раннього періоду для середнього голосу)

Метою роботи є дослідження проблем розвитку архетипових рис російського класичного романсу у камерно-вокальній творчості С.В. Рахманінова раннього періоду на прикладі романсів для середнього голосу. Вокальні мініатюри являють собою своєрідний ліричний щоденник композитора, який максимально повно втілює усю палітру характерних для нього образів та почуттів. У цьому сенсі романси – своєрідна енциклопедія С.В. Рахманінова, такого багатства та різноманітності станів не можливо знайти, мабуть, навіть у його геніальних концертах та симфоніях. **Методологія дослідження** полягає в застосуванні мистецтвознавчого, історико-культурного, аналітичного та порівняльно-типологічного методів. Зазначений методологічний підхід дає можливість піддати аналізу особливості жанрів елегії, руської пісні, „жорстокого романсу” та їх власне трактування композитором. **Наукова новизна** роботи полягає у розширенні уявлень про образну багатоплановість рахманінівських вокальних мініатюр, що обумовлена синтезом

різноманітних традицій національної школи. Вокальні твори „вміщають” у себе повний тематичний „спектр” музичного світу С.В. Рахманінова. **Висновки.** Архетипові риси російського класичного романсу та витоки вокальної лірики найбільш простежуються у ранній період творчості композитора. Цілком очевидно, що рамки наукової статті не дозволяють приділити серйозну увагу усій вокальній творчості автора „Дзвонів”, розглянути 83 романси у повному обсязі. Саме тому робота обмежується вивченням творів для середнього голосу з фортепіано. У них сповна втілені основні жанрові та стильові особливості, специфічні риси рахманінівської камерно-вокальної творчості. Ранні романси композитора-лірика визначають майбутній шлях розвитку камерно-вокального жанру, його мистецько-творчу перспективу, передбачаючи інноваційну трактовку вокальних п’єс.

Ключові слова: архетипові риси, вокальні мініатюри, елегія, російська пісня, „жорстокий романс”, камерно-вокальна лірика, синтез традицій.

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Камерно-вокальные произведения С.В. Рахманинова как образец развития архетипических черт русского классического романса (на примере романсов раннего периода для среднего голоса)

Целью работы является исследование проблем развития архетипических черт русского классического романса в камерно-вокальном творчестве С.В. Рахманинова раннего периода на примере романсов для среднего голоса. Вокальные миниатюры представляют собой своеобразный *лирический дневник* композитора, максимально полно воплощающий всю гамму характерных для него образов и чувств. В этом смысле романсы – своеобразная энциклопедия творчества С.В. Рахманинова: такого богатства и разнообразия состояний не возможно найти, пожалуй,

даже в его гениальных концертах и симфониях. **Методология** исследования заключается в использовании искусствоведческого, историко-культурного, аналитического и сравнительно-типологического методов. Указанный методологический подход позволяет подвергнуть анализу особенности жанров элегии, русской песни, „жестокго романса” и их собственную трактовку композитором. **Научная новизна** работы состоит в расширении представлений об образной многоплановости рахманиновских вокальных миниатюр, что обусловлено синтезом разнообразных традиций национальной школы. Вокальные произведения „вмещают” в себя полный тематический „спектр” его музыкального мира. **Выводы.** Архетипические черты русского классического романса и истоки вокальной лирики наиболее прослеживаются в ранний период творчества композитора. Очевидно, что рамки научной статьи не позволяют уделить серьезное внимание всему вокальному творчеству автора „Колоколов”, рассмотреть 83 романса в полном объеме. Поэтому работа ограничивается изучением произведений для среднего голоса и фортепиано. В них сполна воплощены основные жанровые и стилевые особенности рахманиновского камерно-вокального творчества. Ранние романсы композитора-лирика определяют будущий путь развития камерно-вокального жанра, предвосхищая инновационную трактовку вокальных пьес.

Ключевые слова: архетипические черты, вокальные миниатюры, элегия, русская песня, „жестокий романс”, камерно-вокальная лирика, синтез традиций.

Setting of the problem. Romance S. Rachmaninov occupies an entirely unique place not only in the great creative work, but also in the development of this genre, the most important for the national musical art of the XIX century. With full right, we can state the fact that vocal miniatures represent a kind of *lyrical diary* of the composer, which fully embodies the whole palette of typical images and feelings for him.

The role and significance of the chamber vocal lyrics of Rachmaninov in the history of Russian classical music is largely determined by the time factor. Composer's romances cover the period from 1890 to 1916; thus, the early miniatures of the author „Aleko”

appear simultaneously with the last vocal creations of Tchaikovsky and Rimsky-Korsakov, largely imitating and developing their principles.

It's in the work of Rachmaninov that the walls of two Russian composers' schools – Moscow (P. Tchaikovsky – S. Taneyev) and St. Petersburg (in the face of composers of the Mighty Kupka, A. Rubinstein, A. Lyadov and O. Glazunov) are truly erased. From St. Petersburg, Rachmaninov inherits a powerful epic impulse, so characteristic of the main themes of his concerts and symphonies, and the oriental beginning, which is clearly revealed already in early romances („Do not sing, belle, with me” and „She is good like noon”). From their immediate predecessors and teachers at the Moscow Conservatory, the young composer receives a deep tragedy pathos and the openness of lyrical and dramatic expressions so characteristic of many ingenious Rachmaninoff monologues („In silence of secret night”, „The Excerpts from Musset”, „Can Not Be!” and etc.).

Relates to Rachmaninov with Tchaikovsky and love the landscapes-mood, landscapes-states, although the lack of lyrical sense and subtlety of his colorful-colored palette are purely individual, original (it is enough to mention such masterpieces as „Here is good!”, „Lilac”, „Ostrovok”, „At my window”). The music of these romances enchants „... its laconic smoothness and especially the sincerity of the melodic fabric with” standing „harmonies in which the sound-depth depth and vigorousness can be found” [2, 391].

The topicality of this article. The image of the Rachmaninov's vocal miniatures is due to the synthesis of various traditions of the national school. Covering the entire *Russian* period of the composer's work, they „fit” into their full thematic „spectrum” of his musical world. „Inheriting and developing the traits of his predecessors, Rachmaninov acts as the creator of a completely new type of melodism. This type is based on a subtle combination of the principles and methods of the Russian folk variant-spelling development of thematicism and actually romance, classical. It leads to melodies of the „through” type of development, which, although they are based on similar songs and micro-intonations, at the same time seemingly uncontrollably „only forward”, which, in combination with metro-rhythmic freedom, both from the clock line, and from the poetic dimension, is a new stage in the development of cantileted vocal melodies”, – emphasized O. Stepanidina [8, 13].

The analysis of literature. Romances of the 1900s many researchers like to „tie” up to the large-scale vertices of Rachmaninov’s creativity. Vocal miniatures op. 21 are considered to be „companions” of the Second concert, romances of op. 26 – Second Symphony and Third concert, the cycle of op. 34 – „predecessor” of the cantata-symphony „Bells”. However, such „bindings” are rather artificial and diminish the significance of the chamber vocal lyrics of the composer. After all, one comparison of romances op. 21 and op. 26 gives a surprisingly powerful idea of the evolution of the Rachmaninov’s vocal style, the peculiarities of melos, texture, harmony, the principles of the ratio of piano and vocal parties. Moreover, this refers to the ratio of the „poles” of the romance work of Rachmaninov – works of the early 1890s and mid-1910s.

The target of this work is investigating the development of archetypal features of the Russian classical romance in the chamber-vocal S.V. Rachmaninov’s creation of early period on the example of romances for the average voice.

The object of represented disquisition is chamber vocal creation of renowned composer S.V. Rachmaninov and **the subject** of this exploration is the archetypal features of chamber vocal compositions by S.V. Rachmaninov in the light of Russian classical romance’s art.

Presenting main material. The origins of romance lyrics are most clearly traced in the early period of his work. Rachmaninov, even in the youngest years, always succeeds in avoiding imitation. However, the archetypal features of the n classic romance in the first works of this genre are most obvious.

In the first place, this applies to those works that are directly related to the traditions of elegy, which come from M. Glinka and P. Tchaikovsky. This is the romance „In the silence of secret night”, created in October 1890 and devoted to the first love of the composer – his cousin V. Skalon. With all the obvious parallels with the works of the author of „The Queen of Spades”, already in this, the earliest, masterpieces are recognizable exclusively Rachmaninov’s features. Such, for example, the original organ point, which, on the one hand, reminds about Polovtsian images of „Prince Igor” by O. Borodin, on the other hand is a very characteristic symbol of romantic languor and innuendo.

The typical features of the composer's style are also evidenced by the long-term approach to the culmination in the middle section (the

words „*Awake the night to darkness*”), and, to an even greater extent, – an unusually prolonged melting after it (in fact, the whole *reprezision* section). Extremely demonstrative and Rachmaninov’s dynamics are unconditionally prevailing silent nuances: the sign *fff* at the climax remains single, while in the initial and in the final sections the composer does not skimp on the remarks of *pp* and *ppp*.

The light melancholy is adjoining here with a quiet enthusiasm, the completeness of the lyrical statement only amplifies from the internal, which almost does not break outside, the tensions. The author seems to insist that performers should be as frank as possible, trying not to expose secret feelings and feelings.

The image of the night arises also in the romance on the words of I. Bunin „*The sad night*” (op. 26), created after a decade and a half, which belongs to the most mature vocal masterpieces of the composer. Here, as well as „*In the silence of secret night*”, gets the theme of loneliness. But how the perception of the artist changed, how tragic and hopeless the silence of frozen nature appeared!

„*Sad Night*” – a new kind of Russian elegy. It does not similar Glinka’s contemplative elegies („*Doubt*”) or Rimsky-Korsakov („*Thin out the clouds...*”). The elegance is combined here with a condensed-gloomy mood, a gradual injection of tragic coloration - with restraint, underlined real estate. In the basis of the romance there are, in essence, not one, but two melodic lines. The first one is formed in the vocal part, consisting of short and sad in the mood of sentimental motives; the second one - broader and merged – passes in the piano part. Background are melancholic repetitive quintoles; they create the impression of indestructible sadness and numbness.

The peculiarity of the intonational development of the vocal miniature lies in the fact that numerous phrases and motifs that arise during the deployment of a musical and poetic image acquire the meaning of „key” intonations and singing. Such is, for example, a sad melodic turn in the words „*The sad night*”, which frames the whole romance.

There should also include various variations of melodic phrases, based on the ascending movement to the quintor tone of flax. At first, this turnaround occurs in the piano, then passes through the vocal melody (see „*Far ...*”, etc.) and again continues to develop in the

instrumental part (5-7 tbs.). On contexture of these two characteristic motifs, a piano finish is also built.

Strength of the unity and inner integrity of the musical form of the romance contributes to the sustainability of harmonious development. In the play, the plural harmonic sphere dominates, which manifests itself in the tonal proportions of parts of the work (fis-moll – e-moll – fis-moll) and in the numerous revolutions of the subdominant sphere scattered throughout the composition.

The amazing sensitivity and penetration of music, the saturated saturation achieved by the composer with the very economical use of the means of expressiveness – that's the reason that this romance was one of the peaks of vocal creativity of Rachmaninov.

In the 1890s, the early period of creativity, the composer mainly refers to the genre of the *Russian lyrical song* („song-romance”). „*The genre definition of „romance” dates back to the beginning of the XIX century. „Russian song” is gradually going back to the past. However, the song as a stylistic feature not only does not disappear from the Russian romance – it maintains it in every way, animates itself, always remember about yourself*” [4, 6].

This genre hypostasis of Russian vocal miniatures played a special role in the formation of the romance style of the greatest predecessors of Rachmaninov. Exactly *the Russian song* formed the basis of such works as „Ah, you, night, night” and „Autumn night, amiable” by M. Glinka, „Fever” by O. Dargomyzhsky, „Where are you, star” by M. Mussorgsky, „Cease of love girl” by O. Borodin, „If I knew, if I wit” and „I was in the field and there was no grass” was P. Tchaikovsky. A number of well-known Russian and Ukrainian poets of the XIX century devoted their creativity to the sophisticated stylization of folk poetics, following folkloric patterns in their metaphorical and allegorical forms, in peculiar epithets and hyperbole.

In Glinka times such stylistics is appeared in the work of A. Delvig, A. Rimsky-Korsakov, V. Zabily; on the texts of the last author, „Ruslana” created his brilliant „*Ukrainian songs*” – „Do not cheat, nightingale” and „The wind hoots in the field”. In the middle and second half of the last century, the most prominent representatives of the poetic „folk wave” were, without a doubt, O. Tolstoy and T. Shevchenko. Exactly their poems formed the basis of two remarkable „Russian songs” Rachmaninov – „You are my cornfield” op. 4 and „I

fell in love won my sorrow” op. 8. The last song on the content is related to the theme of recruiting, and on stylistics and genre archetype – with crying.

The composer does not strive here to reproduce all the peculiarities of folk style, freely using harmonious and textual means of professional music. Folk origins of musical material are confirmed by structural methods. The play was written in Rachmaninov’s liquid coupling-variational form with brightly defined elements of three-partity, which almost never occurs in him.

The dramatic center of the work is the second verse. The ascending sequences in the melody, supported by the excited triolian figures of the piano, are interrupted by a recitation („And as the soldier I...”); the next climax phrase is wider than the range in the first stanza, and is the intonational peak of the song. After her, the „sorry” sounds of vocal sounds are especially distinct. With their hopelessness they emphasize the drama of a lonely soldier woman.

In the work of the composer, the vocal miniatures occupy a significant place, in which the features of „cruel romance” – the genre, which in no way manifests itself in the works of the master. Elements of "cruel romance" are felt in some emotional distraction, the exposure of the tragic nerve, exaggerated emotional tension, sentimental sensuality. Unlike his great predecessor, P. Tchaikovsky, S. Rachmaninov, according to Joseph Hoffmann, „from steel and gold”, it was extremely rare for such a measure of openness (moreover even frankness!) to be created in the embodiment of its inner world. Rather, one can see the tribute to the traditions of the Russian classical romance. Such is, for example, the play „Prayer” (op. 8). However, in this genre, the young author managed to create some of these masterpieces. Among them – „Oh no, I pray, do not leave!” and „Oh, do not be sad!”.

Conclusions. In the Rachmaninov’s interpretation, the imperceptible disadvantages of the style are surprisingly manifested, but other features of romantic art are at the forefront: impulse, sincere excitement, high dramatic tension, deep sense of tragic loneliness. A special role in the creation of the image belongs to the work of the composer with the text, the metro-rhythmic structure of the vocal part, the piano accompaniment and - as always in Rachmaninov – harmonic vertical.

It should be emphasized that already in the early miniature the role of piano accompaniment is determined: in the post-folk song the accompanying instrument actually „finish talking”, „finish singing” the party of the soloist on extremely dramatic tensions. This is eloquently evidenced by the dynamic „scale”: from the *ppp* in the completed initial period (words „say”, „love”) in the last tact.

Romance by Rachmaninov's excite their passionate power, the immediacy of feeling, the submissive sincerity. This is a lyrical confession of the composer, in which the rebellious impulses were expressed and inherent in his creativity, and the unbridled onslaught of volitional life-affirming emotions – the Rachmaninov's „flood of feelings”.

„The problem of artistic meaning, the imaginative world of Rachmaninov's romances is inexhaustible. And no matter how carefully the analysis of the works under consideration was carried out, it, of course, will be far from complete. Therefore, the versatility of musical and poetic images of Rachmaninov's vocal music will be always the subject of close attention of musicologists and performers” [6, 67].

The prospects of this investigation is stipulating by employing the comparative and historical scientific methods concerning research studying of an others chamber (instrumental and vocal) amazing brilliant masterpieces by celebrated composer.

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