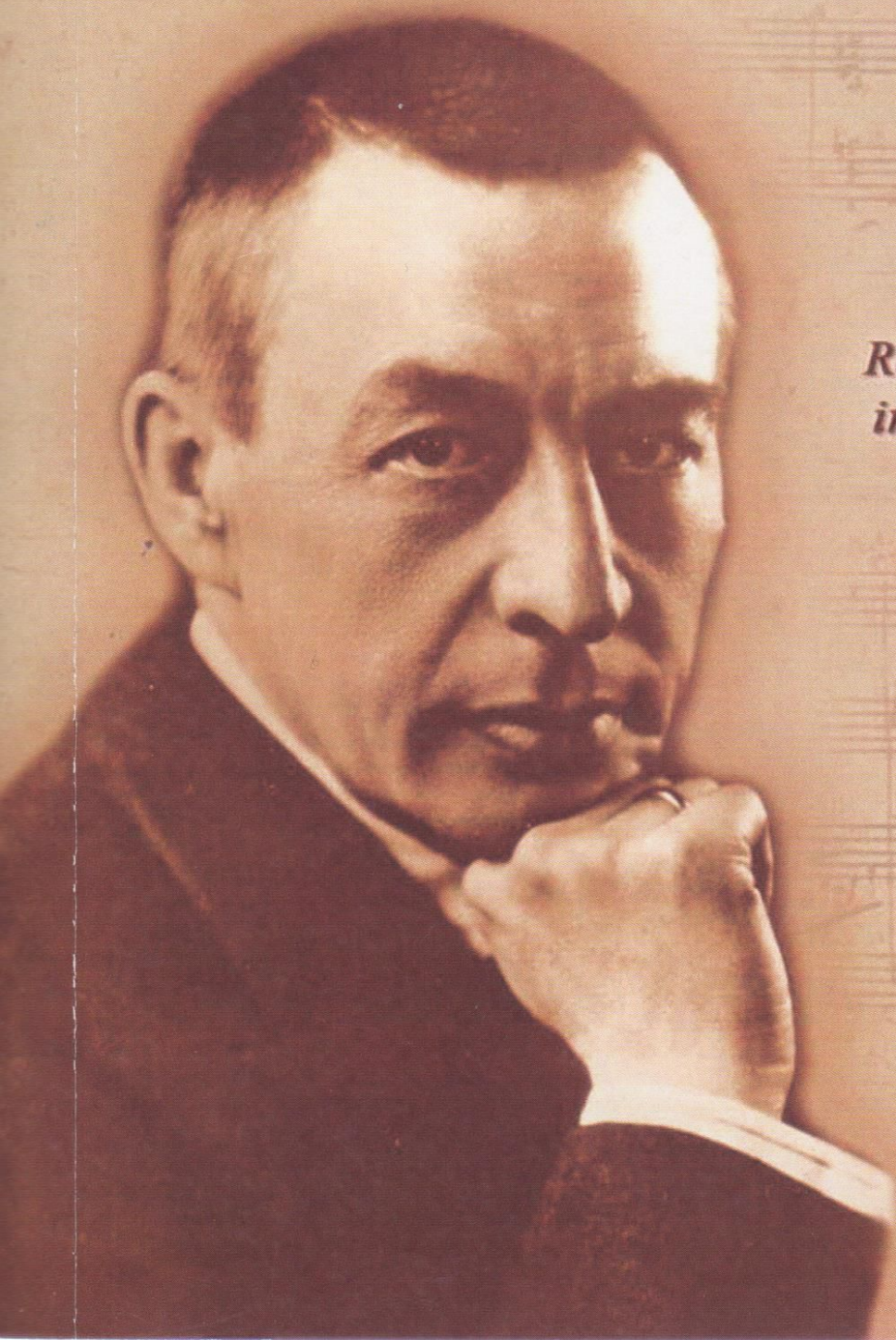


РОССИЙСКИЙ ГОСУДАРСТВЕННЫЙ ПЕДАГОГИЧЕСКИЙ
УНИВЕРСИТЕТ им. А. И. ГЕРЦЕНА

ИНСТИТУТ МУЗЫКИ, ТЕАТРА и ХОРЕОГРАФИИ

Наследие Рахманинова в культурном универсуме



*Rachmaninoff's Heritage
in the Cultural Universe*

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Данный сборник включает статьи, представляющие современные взгляды на творческое наследие С. В. Рахманинова в музыкально-теоретическом, историко-эстетическом, культурологическом, интерпретационном, педагогическом и источниковедческом аспектах, а также работы, рассматривающие воздействие музыки композитора и его деятельности на развитие мирового музыкального искусства в XX веке. Издание адресовано исследователям жизни и творчества великого композитора, преподавателям и студентам высших и средних специальных учебных заведений, а также широкому кругу читателей, интересующихся историей музыкальной культуры.

The collection includes papers with contemporary views on the S. Rachmaninoff's creative heritage in aspects of musical theory, history of aesthetic, cultural studies, studies in interpretation, pedagogy and knowledge of sources, looking through the effect of his music and activities on the evolution of the world music art in the 20th century as well. The publication is intended for researchers in the life and work of Rachmaninoff, music teachers and students, general readers interested in history of musical culture, as well.

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Resumes

Lyudmila A. Skaftymova. Rachmaninoff: how does he look like in the 21st century? The article interprets the problems of modern research in Rachmaninoff's life and work. It contains various discourses concerning the reasons of his departure from Russia, current situation with his grave, the role of symbolism in Rachmaninoff's work, ecumenical aspect, the use by the composer of *Dies irae* chant and other issues.

Natalia V. Sarafannikova. Rachmaninoff's Cosmos. Rachmaninoff's ideas are hard to apprehend. The author makes a short review on conferences in the jubilee year, on interactions between Prokofiev and Rachmaninoff as well as interprets various aspects of understanding the composer's harmony and the concept of his *Second Symphony*.

Galima U. Aminova (Lukina). Reflections on the philosophy of classical Russian music. The article deals with the problems of interpretation of sacred ideas in Russian music. The author proposes to consider the entelechy of the work by Russian composers from the prospective of Christian ontology. The article raises an issue of necessity to construct a "bridge" between musicology and ontology.

Boris B. Borodin. Rachmaninoff in the context of Russian emigrant culture. The article analyzes the stylistic features of Rachmaninoff's late period and the formation of a special Russian foreign (emigrant) culture genre tradition — "dreams about Russia".

Vera B. Val'kova. Inter-textual dialogues in Sergey Rachmaninoff's poem Bells. The article interprets a specific way of using inter-textual dialogues in Sergey Rachmaninoff's vocal-symphonic poem *Bells*. The starting point for the analysis is the composer's own remark in the fourth movement: "P. Tsch." (Piotr Tschaikowski). This remark hints at some features of a theme from Tchaikovsky's *Sixth Symphony* Rachmaninoff referred to in his score. In a similar way, other allusions — at Rimsky-Korsakov, Mussorgsky, Wagner, Mahler and R. Strauss — can also be found. All such hints are very important for understanding the idea of the opus in question.

Tatiana V. Fedchenko. Boris Tchaikovsky: Anti-romanticism or neo-romanticism? (Considering the issue of perception of Rachmaninoff's works in the second half of the 20th century). The article compares musical pieces by Rachmaninoff and Boris Tchaikovsky. Both composers had brilliant talent and both distanced themselves from the contemporary radical musical movements. Their artistic discoveries lie in depth rather than on the surface. The author discusses romantic (neo-romantic) trends in the works by Boris Tchaikovsky and analyzes the dramatic concept of his *Sixth Quartet*.

Oksana A. Alexandrova. Russian view of the world in vocal and choral works by Rachmaninoff and Sviridov: an essay in comparative analysis. The article discusses concepts of Russian identity in Rachmaninoff's and Sviridov's work, the genesis of their music style and Christian sources of their upbringing. The spiritual quest of Russian soul is mirrored in sacred pieces by both composers who had created a whole layer of Russian spiritual culture.

Tatiana P. Samsonova. Friends and contemporaries: philosophical concept of the "Singing Heart" by I. A. Ilyin in Rachmaninoff's music. The article analyzes the heritage left by the composer Rachmaninoff and the philosopher Ilyin. The author finds parallels in their life and work to end up with the conclusion that their views on national culture and Russian song were quite similar.

Ekaterina V. Bychkova, Lyudmila E. Trushtalevskaya, Johann Hoisler. History of a friendship: Sergei Rachmaninoff and Nikolas von Struve. The article concentrates on the contacts between Rachmaninoff and Struve. Particularly, the authors introduce the vocal cycle by N. von Struve *Sketches (from Koz'ma Prutkoff)*, dedicated to Rachmaninoff.

Evgeniya I. Chigareva. Rachmaninoff and Chekhov: the Romance My otдохniom. The article discusses musical features of Chekhov's texts and analyzes Rachmaninoff's masterpiece — the romance *My otдохniom* composed on the words by Chekhov. The author uses semiotic approach in her analysis of the text and music.

Ol'ga S. Sotnikova. S. V. Rachmaninoff and K. E. Weber in Tambov. Persons whom Rachmaninoff contacted with are of natural interest for Rachmaninoff scholars. Thus, his meeting with K. E. Weber in Tambov in 1908 gave a creative impetus to the further development of Russian piano school.

Anna I. Maslyakova. S. Rachmaninoff and A. Skryabin: a tragic modus. Many researchers compare the works by two great Russian composers — S. Rachmaninoff and A. Scriabin. The author discusses this issue in the tragic modus.

Alexandre V. Dyachkov. Fates and fortunes of Moscow and St. Petersburg piano heritage: Rachmaninoff and Lyapunoff. The analysis of the standard piano repertoire reveals that Russian contributions of Romantic era were largely made by Moscow composers. Normally, today's concert programs do not feature St. Petersburg piano music of the period except for Mussorgsky's *Pictures from the Exhibition* and Balakirev's *Islamey*. Having become interested in this "geographic" disparity, the author chooses to compare the exponents of two rival cities, Sergey Rachmaninoff and Sergey Lyapunoff. Notably, both composers were traditionalists and produced a lot of virtuoso piano music. However, the first one enjoys a worldwide fame while the latter remains obscure. The writer emphasizes the role of critics and musicologists in posthumous reputation of these composers. In addition, he argues that the timeless popularity of Rachmaninoff's piano music depends a good deal on his magnetic interpretations while Lyapunov was not much of a performer.

Vladimir E. Karpenko. On piano works by A. Stanchinsky and An. Alexandrov. The article discusses the peculiarities of structure in *12 Sketches* by Stanchinsky and in the early sonatas by Alexandrov. The author tries to draw attention of piano performers to the music of these two composers-contemporaries.

U Gen Ir. On the closing chord of Skryabin's late preludes. The article concentrates on a harmonic peculiarity found in Skryabin's late piano pieces. The author tries to trace the process of triads getting loose in conclusive sections of Skryabin's compositions.

El'vira I. Sedova. On Kastal'sky's choral work in the light of nationalistic traditions. The main idea of the article is to determine Kastal'sky's innovativeness based on nationalistic traditions in Russian choral music. The author discusses the nature of the mode system, polymodality and mode variability as characteristic of Russian folk songs. She argues that Kastal'sky was an innovator in choral music of his time.

Konstantin V. Zenkin. On the role of programs in the instrumental music by Rachmaninoff. The author analyzes several symphonic opuses by Rachmaninoff: the symphonic poems *Prince Rostislav* (after A. Tolstoy), sketches for *Don-Juan* (after Byron), *Island of Dead* (after Beoklin) and *Cliff* (after Lermontov). The writer emphasizes the role of programs in dramaturgy and structure of Rachmaninoff's opuses as it normally was underestimated.

Dilbar A. Rachimova. Discussing Rachmaninoff's orientalism. The research focuses on a specific aspect of Rachmaninoff's music, namely, the oriental line in his creative work. The author argues that Rachmaninoff's vision was in keeping with the Russian concept of orientalism where the main component was a synthesis of Russian and Eastern distinctive features.

Ildar Khannanov. The idea of forgiveness in Jacques Derrida's philosophy and Sergei Rachmaninoff's work. The article deals with musical dramaturgy of Rachmaninoff's piano pieces. The author finds J. Derrida's Theory of forgiveness relevant to 1917 when Russian Empire ceased to exist and the composer was to leave his country as well as to 1991 when the Soviet Union collapsed. He analyzes Rachmaninoff's dramaturgy on the positions of West-European musical semiotics.

Marina R. Chernaia. Apotheosis of figurativeness in piano texture as an author mark of Rachmaninoff. Many features of Rachmaninoff's piano writing were typical of Russian early 20th century music. The research focuses on the style of Rachmaninoff's figurative writing with evidence from the peculiarities of texture in his several preludes and musical moments as well as figurative devices employed in his some other piano pieces. The writer argues that figurativeness can be named an author mark in piano music by Rachmaninoff.

Nina A. Berger. Rachmaninoff's chord: some parallels. The article discusses a special subdominant harmony used in Rachmaninoff's pieces that is usually called "Rachmaninoff's chord".

Ol'ga V. Yarosh. On expressiveness of harmony (evidence from Rachmaninoff's romances op. 4 and op. 8). The article provides an analysis of harmonic features in the cycles of romances op. 4 and op. 8 by Rachmaninoff. The writer shows how special harmonic means enable Rachmaninoff not only to stress the beauty, expressiveness and semantic details of music, but provide for constructive unity of his pieces, as well.

Larissa V. Belyakayeva-Kazanskaya. Inspiration of heart: Lied for cello and piano by Rachmaninoff. The article deals with a piece of young Rachmaninoff dedicated to Vera Skalon. A research is made in the details of creation of the *Lied* for cello and piano in Ivanovka. The author gives a textological analysis of its manuscript, comparing it with some publications of the piece.

Grigory R. Konson. V. Zuckermann's analytic method in his study of Adagio sostenuto from the Second Piano Concerto by Rachmaninoff. The paper reviews the methodology of the integral analysis of music with evidence from the essay *Rachmaninoff. Concerto No. 2 Adagio sostenuto, first part* (1967) written by Victor Zuckermann, one of the founders of the mentioned analytical method. The author examines the stages of Zuckermann's analysis of the Concerto, reveals the underlying logic in his selection of the composition's means of expression, and demonstrates several literary devices used by Zuckermann in order to help the reader of his essay to comprehend the imagery of Rachmaninoff's music. The consideration of this essay, which provides a paradigm of analytic approach as well as an outstanding example among Zuckermann's works, discovers the variety of usage of the integral analysis as applied to specific music compositions.

Nadezhda P. Varavkina-Tarassova. The Canticle of Simeon (Nunc Dimittis) from the All-night Vigil by S. Rachmaninoff: Sacred spiritual safeguarding. The article suggests a new interpretation of the prayer № 5 from the *All-night Vigil* by S. Rachmaninoff. The researcher argues that the composition demonstrates a merge of the composer's thinking with the world of ancient icons, Orthodox rituals and the spiritual atmosphere of hagiography.

Ekaterina A. Kuznetsova. Features of Rachmaninoff's opera Monna Vanna. In his Russian period, Rachmaninoff experienced a certain influence of Symbolism. Thus, his unfinished opera *Monna Vanna* was composed after Maeterlinck. The writer outlines the history of Symbolism as a trend in literature and art, discusses the interpretations of Symbolism in Russia, and identifies Wagner's influences found in *Monna Vanna*. The opera was recently completed by Gennady Belov, a modern composer from Saint-Petersburg, Russia.

Marina V. Smirnova. Horowitz plays Rachmaninoff. The article deals with the performing style of V. Horowitz who was in search for his own interpretation of Rachmaninoff's pieces. Peculiarities of the recordings of the *Third Piano Concerto*, *Second Sonata* and *Polka* for piano, made by Horowitz, are discussed.

Nadezhda F. Nikonova. Rachmaninoff's contribution to the development of church music. The article deals with Rachmaninoff's sacred compositions. The author considers Rachmaninoff to be one of the founders of a new style in Russian church music of the 20th century.

Raisa G. Shitikova. S. V. Rachmaninoff's and N. K. Medtner's sonatas in the aspect of typology of the genre. The paper discusses an integrative musical process of the 20th-century, which covers all the parameters of the artistic whole: the domain of ideas, contents, styles, genres, forms and musical languages. The author analyses the expression of the idea of synthesis of the poetic, dramatic and epic concepts as evidenced in the sonatas by outstanding Russian composers and pianists S. V. Rachmaninoff and N. K. Medtner. The article aims at disclosing the impact of the above concepts on these works' concept formation as well as on their dramatic composition and means of expression. The continuity of these sonatas with Tchaikovsky's works in the genre is revealed. The paper justifies the primacy of the epic paradigm as the one which most accurately corresponds to the individual styles of these composers. The author demonstrates the features of musical and thematic contents of the sonatas in question, emphasizing the melodic component. The paper provides the examples of how the use of specific melodic patterns enabled the composers to recreate the atmosphere of continuous melodic flow typical of Russian folklore. The dramaturgy and composition of the sonatas are investigated in the considered context. The special attention is paid to their program elements. The author outlines the further development of synthesis of lyric, epic and drama components in the 20th-century sonatas.

Raisa N. Slonimskaya. Symphonic Dances — a symphony of the 21st century. The article brings up a problem of defining the genre and structure of *Symphonic Dances* by Rachmaninoff as well as his role in the development of the 21st-century symphony. With help of diagrams for each movement, the author gives a new interpretation of the structure and timbre dramaturgy of the composer's last symphonic opus.

Natalia S. Seryogina. The final movement of the All-night Vigil in the context of the ancient kondack Vzbrannyi voyevode. The article interprets the final movement of the church composition by Rachmaninoff named *Vsenoschnoye bdeniye (All-night Vigil)* with reference to ancient Russian music. The author deciphers ancient sources and invites a reader to compare them with excerpts from the composition by Rachmaninoff.

Valentina A. Fomina. Rachmaninoff: features of style. The article deals with teaching at school history of Russian music of Rachmaninoff's period. The author formulates her concept of how a teacher can explain to his pupils the high value of Rachmaninoff's contribution to Russian culture.

Natalia A. Schultz. S. Rachmaninoff's music arranged for winds to be played at Children's music schools. The article interprets the problems of studying Rachmaninoff's music with young

flute players. The author makes a review on possible arrangements for flute of symphonic and vocal pieces by Rachmaninoff to enrich the repertoire of Children's music schools.

Lyudmila P. Kazantseva. Rachmaninoff's music in the discipline Theory of musical content at the institutions of higher musical education. Rachmaninoff's heritage occupies a significant place in the course *Theory of musical content*. Possibilities for the delivering of two themes of the course — *Melodic patterns* and *Musical image* — are displayed with use of the excerpts from the composer's pieces.

El'vira I. Sedova. S. I. Taneev on musical-aesthetic education (concerning his teaching experience at Moscow People's Conservatory). In 1906, Sergey Taneyev initiated the foundation of the institution that would provide free musical education with emphasis on choral music — the so called Moscow People's Conservatory. The author interprets main principles S. I. Taneyev adhered to in this activity.

Veniamin Y. Bereslavsky. Music of archetype. Thoughts and comments. The paper resembles a free verse in prose where the author tries to express the poetics of Rachmaninoff's music in the theosophy aspect.

Irina A. Vavrenchuk. Russian Art Modern and Ukrainian Secession: parallels in time and space. The article studies the problems of Art Nouveau in the Russian and Ukrainian musical culture of the late 19th — early 20th century.

Victoriya V. Chkoniya. Rachmaninoff's Melos as an expression of the law of Beauty. An extrapolation of general elements of Beauty (in philosophical-religious, artistically-poetic and culturological discourses) to music revealed the value-semantic spectrum of its manifestations of Beauty in the system of Rachmaninoff's musical thinking and style. Beauty as a transcendent phenomenon uncovers the secret of creativity: Human-creator is associated with God, because God is Beauty. In the system of Rachmaninoff's world outlook, Beauty participates in the act of self-knowledge and cognition of ontological plenitude of existence as "the stairs of Love and Beauty" lead to the Divine Unity.

Lyubov' P. Khlystun. The secret of popularity of Rachmaninoff's music (on the issue of Rachmaninoff's traditionalism). The article discusses the problem of innovation in Rachmaninoff's work from the positions of our times. The author tries to specify aspects of popularity of the composer's music in modern world.

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