

ON THE ROLE OF THE PIANIST-CONCERTMASTER IN THE PROCESS OF CREATING S.RAKHMANINOV'S ROMANCE "I AM WAITING FOR YOU"

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Abstract: This article analyzes the artistic and performance activities of the pianist-concertmaster during the performance of Sergei Rakhmaninov's romance "Ya jdu tebya." The work highlights the harmony of vocal and piano parts, the role of the concertmaster in forming an ensemble with the singer, and their interpretative approaches to revealing the musical image. Additionally, the significance of dynamics, phrasing, agogics, and accompaniment techniques in conveying the emotional and dramatic features of the romance is scientifically and theoretically substantiated. The article reveals the function of the pianist-concertmaster not only as an accompanist but also as a creative collaborator, highlighting important aspects of musical communication and artistic collaboration in vocal performance.

Keywords: romance, concertmaster, vocal performance, piano accompaniment, ensemble, interpretation, musical image, dynamics, phrasing, agogics, romance genre, artistic cooperation

Introduction

In the development of Russian vocal music in the late 19th and early 20th centuries, the romance genre acquired special artistic and aesthetic significance. Sergey Rakhmaninov, who created during this period, enriched the romance genre with new musical and expressive means, bringing the harmony of vocal and piano parts to a high artistic level. Among the composer's romances, "Ya jdu tebya" stands out for its profound lyricism, subtle psychological state, and rich harmonic language. In this romance, along with the vocal part, piano accompaniment acquires independent artistic content and becomes an important component of musical dramaturgy.

Today, in the practice of vocal performance, the activity of a concertmaster pianist is interpreted not only as technical accompaniment but also as creative collaboration. In particular, when performing Sergei Rakhmaninov's romances, the concertmaster's musical thinking, stylistic training, and interpretative skill are among the primary factors determining the artistic impact of the work. This is because in Rakhmaninov's work, the piano part serves not as a simple means of accompanying the vocal melody, but as an independent musical layer that reveals the inner experiences of the image.

In the process of creating the romance "Ya jdu tebya," the pianist-concertmaster ensures harmony between the singer and the ensemble, forms units of tempo, dynamics, and phrasing, and plays an important role in conveying the emotional content of the work to the listener. Also, the concertmaster illuminates the poetic spirit of the work by feeling the vocal breath during the performance, adapting to the rubato and agogical changes, and subtly expressing the harmonic diversity. This requires a high level of professional training, musical hearing, and a culture of stage collaboration from the concertmaster pianist.

The aim of the study is to analyze the performance and artistic functions of the pianist-concertmaster in the process of working on Sergei Rakhmaninov's romance "Ya jdu tebya," to

reveal the significance of the piano part in vocal performance, and to scientifically and theoretically illuminate its role in the formation of ensemble culture.

S.Rakhmaninov's romance "Ya jdu tebya" was created within the traditions of vocal-chamber music, where the creative collaboration between the singer and the pianist-concertmaster serves as a key factor in revealing the artistic content of the work. The genre of romance is aimed at expressing lyrical experiences, internal psychological states, personal feelings, and dramatic aspirations, and in this process, the piano part is not limited to a simple accompaniment function. On the contrary, it acts as an important artistic tool that enriches the internal spiritual layers of the vocal image, musically deepens the content of the text, and forms the overall performance dramaturgy.

The theoretical essence of the pianist-concertmaster's activity is closely linked, first and foremost, to the concept of ensemble performance. In ensemble performance, each participant must possess individual technical skills while performing in accordance with a common artistic goal. In the performance of a vocal romance, this situation is further complicated, as the singer creates an image through poetic text, breath, diction, and vocal intonation, while the pianist-concertmaster creates the musical-psychological environment of this image. Therefore, the concertmaster must anticipate the singer's performance characteristics, sense their breathing points, phrase endings, and emotional ups and downs.

In the romance "Ya jdu tebya," lyrical experiences such as waiting, longing, hope, and inner suffering constitute the primary artistic content. In expressing such a state of mind, the concertmaster's task is to provide an artistically justified interpretation of subtle dynamic changes in the piano part, soft timbre, legato movement, harmonic colors, and agogical freedoms. The expansive melody, rich harmonic structure, and emotional excitement characteristic of Rachmaninoff's romances require the performer not only to execute the notes precisely but also to feel the internal dramaturgy hidden behind the musical text.

Theoretically, the role of the pianist-concertmaster is manifested in three main directions. The first is a technical-performing task, in which the concertmaster performs the piano part clearly, expressively, and in accordance with the vocal part. The second is the artistic-interpretational task, in which it reveals the style, genre characteristics, emotional direction, and system of images of the work. The third is the communicative-ensemble function, in which the concertmaster enters into stage and musical communication with the singer, ensuring mutual listening, adaptation, and harmony during the performance process. It is the harmony of these three directions that determines the artistic perfection of the romance performance.

In Rakhmaninov's vocal work, the piano part often acquires an independent figurative meaning. In addition to supporting the vocal melody, it also expresses mental states that are not directly expressed in the poetic text. In the romance "Ya jdu tebya," the piano texture serves to reflect the internal tension, lyricism, and emotional subtlety of the state of waiting. Therefore, the concertmaster must interpret the piano part not only as a background, but also as an artistic layer equal to the vocal image. This requires special attention to timbre, pedals, articulation, and dynamic balance in performance.

In the process of working on a romance, the concertmaster must, first and foremost, deeply understand the content of the poetic text. Because in vocal-camera works, the unity of music and words is the main artistic principle. Every image, stress, pause, and emotional turn in the text is

reflected in the piano part. The pianist cannot fully feel the singer's phrasing without knowing the content of the text. Therefore, the concertmaster must independently study the vocal part and analyze the singer's melodic line and breathing system in connection with the piano part.

In the art of the concertmaster, phrase-making is one of the most important theoretical and practical concepts. Phrasing determines the logical structure, beginning, development, and conclusion of musical thought. In the romance "Ya jdu tebya," phrases are often broad-voiced, based on inner aspiration and emotional tension. The pianist-concertmaster must harmonize these phrases with the singer's vocal capabilities to ensure the naturalness of the overall musical flow. An overly loud, mechanical, or overly independent performance can undermine the integrity of the ensemble.

Dynamics is also considered one of the theoretical foundations of the concertmaster's activity. In Rakhmaninov's music, dynamic development represents the gradual strengthening or fading of an internal emotional state. The pianist needs to use dynamics in a balanced manner with respect to the vocal part. The sound of the piano should not drown out the singer's voice, but rather illuminate and support it. In particular, in lyrical romances, signs such as piano, pianissimo, crescendo and diminuendo are interpreted not only as technical instructions, but also as artistic means of revealing the image.

Agogika and rubato are of particular importance in the performance of Rakhmaninov's romances. The ease of breath, internal vibration, and emotional expanse in the composer's music require the performer not to be limited by strict metrical boundaries. However, rubato is not a chaotic freedom, but a time elasticity based on artistic logic. The pianist-concertmaster must sense the singer's rubato, adapt to it, and, if necessary, direct the performance. In this process, the concertmaster's auditory culture, rhythmic sense, and psychological flexibility play an important role.

The analysis of piano texture is also an important component of the theoretical framework. Rakhmaninov makes extensive use of wide chords, rich harmonic layers, internal voice movements, and timbral diversity in his piano recording. The concertmaster must realize and perform this texture not merely as a technical text, but as a means of creating an image. Highlighting internal sounds, sensing the semantic significance of the bass line, and softly expressing high-pitched tones enhance the overall artistic impact of the romance.

The use of the pedal also determines the professional skill of the pianist-concertmaster. In Rachmaninoff's music, the pedal is a tool that enriches harmonic colors, ensures sound duration, and serves to create a lyrical atmosphere. However, using the pedal excessively can lose the clarity of the text and negatively affect the accuracy of the vocal part. Therefore, the concertmaster must delicately control the pedal in accordance with the poetic text, phrase, register, and dynamic position.

The concertmaster's knowledge of the patterns of vocal performance is also one of the important aspects of the theoretical foundation. In the process of working with the singer, the pianist takes into account breathing, articulation, diction, vocal range, register switching, and the natural development of the vocal phrase. The meaning and intonational emphasis of a word are of great importance, especially in the performance of a romance. The concertmaster, sensing how the singer is interpreting the text, adapts the piano part to this interpretation.

In the process of studying the romance “Ya jdu tebya,” the concertmaster’s rehearsal activities are of particular importance. During the sessions, he works with the singer on choosing the tempo, marking phrases, identifying breathing points, finding climax points, and forming a general artistic concept. This process presents the concertmaster not as an ordinary performer, but as a pedagogical and methodological partner. It helps the singer gain a deeper understanding of the musical text, get into character, and find nuances in performance. The concertmaster’s activity is explained by the concept of “collaborative performance thinking.” This concept means that the performers hear and understand each other, are oriented toward the same artistic goal, and act on stage as a single musical organism. Such cooperation is especially necessary in the performance of a romance, as the emotional impact of the work directly depends on the harmony of the singer’s and the piano part.

The concertmaster’s interpretative views must be based on a correct understanding of the stylistic features of the work. Romantic expressiveness, lyrical breadth, dramatic tension, and deep psychologism occupy a leading place in Rakhmaninov’s work. In the romance “Ya jdu tebya,” these features are expressed through a musical language rich in subtle, inner experiences. Therefore, in performance, internal emotional consistency, musical breathing, and poetic content should be prioritized rather than external effects. The theoretical role of the pianist-concertmaster in the process of creating S.Rakhmaninov’s romance “I Am Waiting for You” is multifaceted in nature. She works as a technical performer, artistic interpreter, ensemble partner, teaching assistant, and musical playwright. Through the piano part, it creates the spiritual atmosphere of the work, deepens the vocal image, and serves to reveal the singer’s performance possibilities. In this regard, the pianist-concertmaster appears as a full-fledged co-author of the performance of the romance.

Л. Д. Скалон
Я ЖДУ ТЕБЯ...

Слова М. ДАВИДОВОЙ Ноты с сайта - www.notarhiv.ru Соч. 14 № 1

Я жду те - бя! Закаг у - гас, и но-чи тем-ны-е по-кро - вы

спу-стить-ся на зем-лю го - то - вы и спря-тать нас. Я жду те

-бя! Душистой мглой ночь на по - ила мир уснувший, и разлучился день ми -

Conclusion

Sergei Rakhmaninov's romance "Ya jdu tebya" holds a special place among vocal chamber music examples due to its profound lyricism, rich harmonic language, and subtle psychological expression. In the process of creating and staging this work, the role of the pianist-concertmaster is of paramount importance, serving not only as an accompanist but also as the primary creative partner in revealing the artistic content of the work.

During the research process, it was determined that the success of a romance performance is directly dependent on the ensemble harmony between the singer and the concertmaster, the unity of musical thinking, and the culture of mutual listening. The piano part is not merely a means of accompanying a vocal melody, but serves as an independent musical layer that illuminates the inner experiences of the image. Therefore, the pianist-concertmaster must deeply understand the poetic content of the work and apply phrase-making, dynamics, agogics, and pedal techniques based on an artistic goal.

The article substantiates that the concertmaster's interpretative skill is a crucial factor in expressing the emotional breadth and dramatic development characteristic of Rakhmaninov's romances. In particular, in the romance "Ya jdu tebya," the richness of timbre, harmonic colors, and rhythmic freedom of the piano part play a great artistic role in conveying to the listener the state of waiting, longing, and internal mental suffering. This requires a pianist-concertmaster to have a high level of professional training, a keen ear, and musical harmony with the singer. It was also established that the concertmaster's rehearsal activities are also an important methodological process. During the sessions, the pianist takes an active part in choosing tempo, determining breathing points, forming climactic positions, and creating a general artistic concept. In this regard, the concertmaster, along with performing, performs pedagogical and psychological tasks.

In conclusion, in the process of creating Sergei Rakhmaninov's romance "Ya jdu tebya," the pianist-concertmaster is the central creative figure who shapes the musical dramaturgy of the work, enriches the vocal image, and ensures the integrity of the ensemble. His professional mastery serves as one of the crucial factors determining the artistic impact and performance excellence of the romance.

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