

Rech. 1916, November 1.

Речь. 1916 г., 1 ноября.

Theater and Music.

An Evening of Romances by S. Rachmaninoff

The genre of the romance does not play a primary role in the creative output of S.

Rachmaninoff. He prefers to direct his inspiration toward the piano and the orchestra, and it is within these frameworks that he has created his most significant works. Yet, over the course of a compositional career spanning more than twenty years, he has amassed a fairly extensive repertoire of romances—the number of such pieces has long since surpassed fifty. By the very nature of his talent, S. Rachmaninoff is a subjective composer, one who expresses his own inner emotional experiences through his music. He is a lyricist—enamoured with love and capable of expressing it with great intensity—yet his lyricism carries a certain strain, a painful sense of dissatisfaction; he is a seeker who never quite finds, a lover who recoils for fear of disappointment. In this, he shares a spiritual kinship with Tchaikovsky. Given this particular quality of his talent, S. Rachmaninoff possesses little capacity to inhabit another's individuality, to enter a spiritual world distinct from his own, or to translate experiences foreign to him into music. This is precisely why his romances are most successful when the chosen text resonates most closely with his own inner self. In the concert under review—the first chamber music recital in A. Ziloti's concert series—Mme. N. Koshetz performed eighteen romances. Many of these—six of which (including "To Her" and "Au") were being heard for the first time—are notable for their harmonic features, which possess both beauty and a distinct, original character.

Yet, perhaps in no other form does S. Rachmaninoff reveal his weaker side—a lack of discernment in his melodic writing, which is often ordinary and, at times, downright banal—as clearly as he does in his romances.

Mme. N. Koshetz, who—like the composer—performed the romances entirely from memory, showcased her rich, beautiful voice, characterized by its warm timbre. She demonstrated great taste in her phrasing, as well as a wealth of vocal expression, which she employed with true artistry. The singer was very well received and was even called upon to perform encores beyond the scheduled program.

Grigory Timofeyev.

[Translation: Google]

Театр и Музыка.

Вечер Романсовъ С. Рахманинова

Форма романса не играетъ въ творествѣ С. Рахманинова первостепенной роли. Онъ охотнѣе отдаетъ свое вдохновеніе фортепіано и оркестру, и въ этихъ рамкахъ создать наиболѣе значительныя изъ своихъ произведеній. Но за свѣше двадцатилѣтнюю композиторскую дѣятельность у него образовался довольно обширный романсный репертуаръ, такъ какъ число его романсовъ давно уже моревалило за полсотни. По природѣ своего таланта С. Рахманиновъ композиторъ субъективный, выражающій въ своей музыкѣ собственныя душевныя переживанія. Это лирикъ, влюбленный въ любовь и доносящій въ выраженіи ся до большого напоса, но лирикъ съ какимъ-то надрывомъ, съ болѣзненной неудовлетворенностью, ищущій и не обрѣтающій, любящій и отшатывающійся въ боязни разоча-рованія. Это его роднитъ духовно съ Чайковскимъ. Съ такой особенностью таланта С. Рахмапиновъ почти лушенъ возможности перевоплощаться въ чужую индивидуальность, войти въ духовный міръ, отличный отъ его собственнаго, и воплотить чуждыя для него переживанія въ музыкѣ.

Вотъ почему его романсы тѣмъ удачите, чѣмъ выбранный имъ текстъ ближе отвѣчаетъ его собственному я.

Г-жи Н. Кошицъ въ отчетномъ концертѣ, представляющемъ собою первый камерный концертъ изъ цикла концертовъ А. Зилоти, исполнилъ восемнадцати романсовъ Многіе изъ - романсовъ – шесть изъ пихъ (въ томъ числѣ «Къ ной» и «Ау») исполнялись впервые – обращаютъ на себя вниманіе гармоническими особенностями, не лишенными красоты и своеобразности.

Но можетъ быть ни въ какой другой форѣ, какъ въ романсной, не обнаруживаетъ С. Рахманиновъ и своей слабой стороны – неразборчивости вкуса - въ мелодикѣ, перѣдко ординарной и прямо банальной.

Г-жа Н. Кошицъ, передавая романсы, какъ и авторъ, наизусть, щеголяла своимъ полнозвучнымъ прекраснымъ, теплымъ по тембру голосомъ, большимъ вкусомъ во фразировкѣ, богатствомъ и художественнымъ примѣненіемъ различныхъ оттѣнковъ вокальной экспрессіи. Пѣвица очень понравилась и должна была пѣть и сверхъ программы.

Григорій Тимофеев.