

Confessional as an Emotional Component of Russian Music (On the Example of Romance and Song)



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Abstract: *The article deals with the emotional facets of Russian romance and song, in particular, such components as confessional. Russian song and romance literary and musical potential and the means that form the confessional beginning of this genre are analyzed. The article considers the origins of Russian romance and song formation, their connection with Church music, which largely influenced the formation of the confessional beginning of this genre. Special attention is paid to the work of S. Y. Lemeshev - the performer who raised the genre of Russian romance and song to a qualitatively new level and revealed the spiritual potential of Chaikovsky's romances and vividly embodied their confessional. Russian vocal music, whose spiritual, historical and aesthetic value is not in doubt, is the necessity of a comprehensive study of the article; the unexplored nature of the topic; the disclosure of new aspects relating to Russian romances and songs, their performance.*

Keywords: *musical culture, romance; song; confessional; melody, accompaniment; emotionality; words; music.*

I. INTRODUCTION

Theme of confessional in Russian music-song, romance-is among the least studied. Russian art is one of the most characteristic features of Russian culture and art, which, among others, makes its sound special and different from others. Great confessional beginning in the Russian song, which is particularly evident in the samples of lyrical genres. This phenomenon can be considered quite natural, as the desire for emotional outburst, the desire to share their pain or repent of their sins is one of the fundamental features of the Russian people.

Confessional is semantically and lexically connected with the concept of "confession", that is, it has religious origins. But, speaking about the confessional of Russian vocal music, we can't be limited only to the desire of the lyrical hero to tell about his sins. We are talking about a broader concept, the desire to reveal your soul, to tell about strong feelings, about suffering, which can't be revealed by other means than music and word, their synthesis. This tendency is clearly seen in the Russian song (folk and author's), romances, making them

especially sincere and heartfelt.

The roots of this phenomenon should be found in ancient times. Song art in Russia was very developed from time immemorial, folk songs were an integral part of life, accompanied by holidays, weekdays, work, personal experiences. Song has always been a pledge of sincerity.

There were not only songs of various genres, but also such a phenomenon as crying, which can be called a kind of extreme expression of feelings through music, song, words. Lamentations were used at funerals, weddings, and in ancient times there were also collective military lamentations. Their importance in the life of the people is emphasized by the fact that a separate profession of mourners was even created. In the end, laments in its sensibility, melodic, poetic melodiousness and rose to the masterpieces of folk art.

The poor tunes on his musical structure is usually limited in the range of thirds, sometimes expanded to quarts. The main role in the lamentable melodies takes intonation, it is created on the basis of the real sound of crying, moaning. Some lamentations are based on the plexus of several chants. Their characteristic feature is a discontinuity: a single stanza ends with gissendaner, word-formation and a long, deep pause on the last phrase. These features of musical compositions demanded from the performers a well-developed technique: a long, mournful breath, the ability to intone purely during the performance of his party, to subtly feel the atmosphere of the work and to pass it on to others, accurately understand the place and time of the performance, to sing, within reason.

Crying is valuable not only for its artistic features, but also because they helped people to survive the difficult moments of life. They can also be called a kind of outlet for a person, a collective expression of grief. The laments served as a way of bringing people together.

However, this can be said and musical folklore in a whole. Russian folk songs are extraordinarily rich in their sound and the wide variety of topics they cover. For example, songs that depict the confrontation of generations. They were attended by both young and elderly people, each played a role in them and had its own melody, which often differed for a more accurate depiction of each of the characters. These songs tell us that the vocal school was formed for a long time, and all generations took part in it, they passed their knowledge and skills to their children, and those in turn developed and supplemented Russian folk songs with new meanings and vocal subtleties of performance.

Manuscript published on 30 September 2019

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Object: to reveal the manifestation of confessional in the Russian vocal musical culture in the text, instrumental accompaniment and their interaction.

Methods: The following research methods are proposed:

1) historical method, which gives the opportunity to determine the reasons for the formation of the specificity of the culture of Russian vocal music;

2) contextual approach, which allows to reveal the veiled meaning and meaning of the musical text, which partly constructs the image and strategy of perception of the works by the public;

3) musical and stylistic analysis used in the consideration of the works of our chosen cultural period.

The chosen methodological strategy is very relevant in modern cultural studies, seeking to contextual consideration of the problems of musical creativity.

Literature Review. This topic has hardly been considered in modern science. The history and formation of romance are comprehensively considered in the works of V. A. Vasina-Grossman ("Vocal forms", "Russian classical romance of the XIX century") [2]. In varying degrees, the problems of the emotional component of Russian vocal music is represented by B. Katz [4], D. A. Kocharova [5], I. M. Krivoshey [6], W. Lisan [9], A. N. Rozov [11], E. J. Skibina [13], E. V. Cherva [14]. The above works touch upon the special emotionality of Russian vocal music, the connection of music and words, the problems of performance. At the same time, there is no full-fledged research on this topic in modern science.

II. RESULT AND DISCUSSION

Confessional is one of the main elements of Russian music. If we talk about confessional, here we should first of all say about the lingering and lyrical songs, which, as a rule, had an unhappy plot with suffering heroes. According to A. N. Rozov, in these songs, revealing the inner world of the character by analyzing the feelings and emotions, "and by their designations through images of nature, details of everyday life, the environment" [11, p. 32]. The author writes: "in songs usually there is a combination of metaphorical images, constituting in some cases a detailed picture of happiness or grief, thereby increasing the emotional expressiveness of folk lyrics" [11, p. 32]. Here is one example (original language):

Полынь ты моя, полыньюшка, горькая трава,
Полынь, горькая трава, шелковая!
Не я ль тебя, полыньюшка, сеяла?
Не сама ли ты, полыньюшка-злодей, уродилась?
По зелёному по садику, злодей, расплодилась?
Заняла ты мне, полыньюшка, в саду местечко,
В саду местечко, место доброе, хлебородное,
Во саду ли во садике виноград растёт,
Виноград растёт, чернослив цветёт [12, с.67].

In this passage invested the entire gamut of experiences heroine, that left beloved. Images of happiness, love ("green garden", "place of grain", "grapes", "prunes") are crossed out with the help of one image – wormwood. The whole narrative structure of the text, the responsory form, the addresses create a confessional beginning in this song.

Do not forget that great importance was attached not only

to the songs, but also to the performers. Despite the fact that it was widespread mass, choral performance, there were solo artists whose skills are very appreciated among the people.

So the folk song was improved and developed, thereby giving the basis for the Russian vocal school, which will be formed in the future. Composers will actively use the melodies of folk songs in their works, improving them and giving a new color in the sound, and vocalists will learn the technique of breathing and cantilena, which will be very important for the further performance of works of large forms.

The development of the singing art of Russia was influenced by the adoption of Christianity, whose system of worship was borrowed from Byzantium. However, due to the lack of professional vocalists, Greek and Bulgarian singers took part in the service. Only to the XVII century, the role of professional vocalists, leaders of Church vocal music, which created a special unwritten chants. In parallel, formed a separate school vocal: Novgorod and Moscow. At first, the Russian vocal school was limited to divine services, which used choirs rather than solo performers.

Russian folk song had a great influence on Church music, it leads to the formation of a masterpiece of the Russian vocal school – a lingering song. The song and made it possible to separate from the music, thereby imparting huge role word. It is worth mentioning the special originality of the decorations and headbands of the Russian folk song. It was the decoration that showed the true Russian character, his spirit.

The Church musical culture was created by singers who had a good knowledge of the Russian folk song, its peculiarities and subtleties of performance. However, the conditions for the development of folk and Church music were radically different from each other. Folk song, which always accompanied people, was a mandatory element of their lives, namely understandable and accessible from birth.

A distinctive feature of Church singing is calm, majestic character. Smooth, harmonious melodies were not used large intervals, and the average tessitura was very comfortable for the voice. One of the main rules was "quiet" singing, which just contributed to the expression of the innermost feelings, confessions. Contributed to this long musical phrase: slow cantilena, they demanded from the performers is large, not the ending of breath and feelings of "support", which from childhood were purchased at the practice in the Church choir. In the future, this will allow the Russian vocalist to easily cope with the complex Opera repertoire, which was imported into Russia in the XVIII century from the West of Europe. Thus, the Russian folk song is not only an indicator of high vocal culture of Church singing, but also is an important factor for the emergence of secular, professional singing art [3, p. 23-24].

Folk song is a phenomenal phenomenon, the roots of which should be sought in national history, psychology, everyday life. Song invented by people, according to Boris Katz, "not just in the poetic refraction be greater than that of the routine in which it existed, and acquired a high symbolism in the poems she personified and national character, folk art, and historical fate of the people and the spirit of it;

it has become a symbol of the country, its singing, a symbol of the Motherland" [4, p. 9].

The song, in addition to symbolic and aesthetic functions, turned out to be a way of confession for a person, because it was sung by a variety of characters: boys, girls, Mature people, peasants, boatmen. In other words, representatives of all social strata that existed in Russia.

And each of them had something to tell the listener, what to repent, what to regret, to grieve, to grieve. Russian Russian poets were forced to pay attention to these properties of the song, and, since the XVIII century, song poetics is included in Russian literature – both in prose and poetry. This process reaches its peak in the XIX century.

Even Alexander Pushkin was seen two main emotional pole of Russian musical folklore – "the expanse deleted" and "a longing of the heart", which can be called facets of confession, because in the first and in the second case is a special emotional outburst of the lyrical character, which is reflected both in the music and in the text [9, p.111]. Not only A. S. Pushkin, but also other poets of his era (M. Yu. Lermontov, N. A. Nekrasov, A. K. Tolstoy and many others) appreciated the songs for "the most expressive expression. Interest in musical folklore leads to the emergence of songs written by professional composers on the poems of great Russian poets.

There were many reasons for this. Poetic speech has qualities such as expressiveness, imagery, emotion, melodiousness, vivacity, so it fits well to the music that enhances all of these properties. Musical phrase, its melody often arises from intonations speech, is born from it. Interrogative, exclamatory and affirmative tone made the music, becoming declamatory or recitative signs. They are most clearly manifested in the romance.

Romances laconic in its essence, and "every word and sound justified and filled with" it "as in no other genre, has reached a perfect fusion, harmony, and wholeness of Russian lyrical verse and high soulful melody" [13, p. 98].

Romance, being the unique Russian genre has absorbed the features of Russian songs from its scope, lyricism, embodied in all the greatness of the Russian spirit (on one side), and some elements of Russian Church music, its high spirituality (the other side). Due to these circumstances, romance was the unique genre that could embody the wealth of the inner world of the Russian man, his deep experiences, and national traditions.

The greatest Russian composers wrote romances: M. I. Glinka, A. A. Alyabyev, A. L. Gurilev, A. N. Varlamov, A. N. Rimsky-Korsakov and, of course, P. I. Chaikovsky (although the list is not limited to these names). Russian Russian composer, with his love for Russian song, Russian culture, could not help but pay attention to this amazing genre, creating in this area as many as a hundred romances. E. Orlova writes: "Chaikovsky — playwright-lyricist, has raised the profile of the chamber lyrical themes to the level of broad generalized symphonic images. Intimate lyrics feelings sounded bright like a logical idea, a profound idea was poetic, directly perceive by sense" [10, c.90].

Chaikovsky's romances are characterized by a special flexibility and subtlety in the transfer of poetic text. For example, in the romance "Gypsy Song" the melody moves in parallel with the mood embedded in the text. Beginning

calmly and restrained, it, as the growth of textual expression, filled with excitement and passion. Using the "modal-intonational phrases Oriental character, Chaikovsky emphasizes the music that his character is a Gypsy" [10, c.90]

No less impressive is the skill of the composer and the three-part form of romance. A vivid example of this is the romance "does the Day reign" (text by A. Apukhtin). In it there is equality between vocal and piano parts, and in the final there is a Coda bearing the meaning of the afterword. As in most cases, the text of the romance is an introspection, a journey into the soul of a person who experiences any drama in his life (in original language):

День ли царит, тишина ли ночная,
В снах ли тревожных, в житейской борьбе,
Всюду со мной, мою жизнь наполняя,
Дума все та же, одна, роковая,-
Всё о тебе!

Covering a wide range of actions and time, the lyrical hero in his picture of the world allocates only one brightest point-the image of his beloved, to which all his thoughts aspire. Music allows you to feel more of all the experiences of the hero. First of all this contributes to the accession of his formatami role emotional pause, breath, meditation, composer's directions (più, espress), rich dynamics:

As well as the author of the poems, the composer highlights the semantic core of the romance "All about you", repeating this musical phrase several times, using the sequence and one of the highest dynamic shades – fortissimo:

The next piano part, expressing emotion and a motley palette of experiences of the hero, allows to reveal those facets of his emotional sphere, which are not reflected in the text.

It is noteworthy that many of Chaikovsky's romances are close to Opera arias. Such are the romances "I Bless you, woods", "whether Day reigns", "on fields yellow" and others. These two vocal forms are United by their inherent drama, brightness and power of expression of feelings, the tendency to confession. At the same time, it should be noted and tenderness of various shades, the finest psychologism of romance. P. I. Chaikovsky was a master of creating deep and subtle works in this genre, very difficult for performers. The ambiguity of the thought inherent in them makes them difficult not only in technical terms, but also for artistic interpretation.

One of the most remarkable examples of Russian romance-"I loved you" in the words of Alexander Pushkin. The music was written by A. C. Dargomyzhsky. The poem itself is a version of confession in poetic form. This miniature masterpiece, according to most researchers, is dedicated to Anna Olenina. The poem shows how the lyrical hero of A. S. Pushkin evolved in spiritual and moral terms, coming from the irrepressible enjoyment of earthly pleasures (these trends are characteristic of the poet's early work) to a subtle and philosophical, even sacrificial thought about the happiness of another person (in original language):

...Я вас любил так искренно, так нежно,
Как дай вам бог любимой быть другим.

The poem "I loved you..." conveys a diverse palette of feelings that miraculously coexist in the soul of the hero: jealousy, timidity, tenderness, sincerity and other elusive feelings that together constitute love. Most captivating in the poem is the strength and nobility of the male soul ("I do not want to sadden you with anything"), which is able to forget about yourself and put in the first place a loved one – a woman whose image in further poems will grow to extraordinary heights – to the height of the Madonna ("Madonna", 1830).

Music by A. S. Dargomyzhsky ideal to Pushkin's text, comes to him in harmonious interaction. The melody of the romance is simple and artless, but therein lies its charm. Each note seems to sing the confession of the hero, and the word seems to echo in every sound. The melody details the text of the romance. The intimacy of the sound is emphasized by the dynamics chosen by the composer-piano. Special significance, the expression of emotion gives an unexpected lowered sixth degree (in the key of G major):

Tenuto, which occurs in both volts, contributes to the same effect – as a musical expression of the deep reflection of the hero, a high degree of emotionality, the sincerity of his story-confession.

The confessional principle dominates in another famous Russian romance "Nightingale" (text by A. A. Delvig, music by A. A. Alyabyev). This poem embodies all the pain of the soul of a man deprived of liberty, and it is addressed to the Nightingale - a symbol of freedom, which is free to sing and fly where he pleases:

Соловей мой, соловей,
Голосистый соловей!
Ты куда, куда летишь,
Где всю ночь пропоёшь?
Соловей мой, соловей,
Голосистый соловей!

The heroine of the romance with tears conveys to him her own desire to be free and happy. At the same time, by means of this address, it denotes its own position in this world:

Побывай во всех странах,
В деревнях и городах:
Не найти тебе нигде
Горемычнее меня.
Соловей мой, соловей,
Голосистый соловей!

The composer, who himself was in captivity because of false imprisonment, undoubtedly put his own experiences into the music he created. The romance is very refined, has a beautiful melody and rich texture. Speaking of melody, it is impossible not to pay attention to the many melisms that mimic the singing of a Nightingale. Many melodic turns have the same purpose.

Bravura losses significantly complement the emotional structure of the play, expand ideas about the feelings of the heroine. They convey the breadth of the soul of the Russian man, who, experiencing his bottomless grief, is able at some point suddenly rise above him, fill his soul with hope and even laugh at the troubles.

So, based on the foregoing, you may notice that confessional beginning of Russian vocal music consists of text, which provides a picture of the feelings and soul of the human, narrative aspect, a particular narrative structure and a

wide range of music means, among which an expressive melody, a lot of touches (dynamic, rhythmic), accents, the corresponding invoice, the losses that are aimed at strengthening the meaning and sentiment embedded in the text.

Such a peculiar development of vocal music influenced the formation of no less peculiar performing school. Russian song and romance in connection with their unusual properties and, in particular, confessional beginning, required a special approach to performance. The singer performing the Russian song and romance had to be not only a vocalist. It was necessary for him to live that history which was put in works by authors. You should consider the fact that romances often contain a recitative, declamation, which should sound natural. A great contribution to the development of the performing school was made by the composer A. E. Varlamov, who wrote many romances that became classics of the genre. In his opinion, the singer should put his soul into singing, "Express" romance [14, p. 150].

A. E. Varlamov's views were shared by outstanding singers of the late XIX-early XX century. Many of them came to this idea in their own way. Thus, F. I. Chaliapin insisted that the singer should also be an actor, and all his work proved the possibility and effectiveness of such activities.

In the twentieth century there were a number of bright and original artists in this genre – A. N. Vertinsky, A. D. Vyaltseva, V. A. Kozin, P. Y. Leshchenko, V. V. Panina and many others. Creativity of each of them can without a doubt be called a theater of one actor. Among them I would like to highlight S. Y. Lemeshev, who is known to most as an Opera singer. However, on the stage S. Y. Lemeshev performed more than seven hundred vocal works. He made an invaluable contribution to the development of Russian romance and song. The repertoire of pop performances of the singer usually included works by outstanding Russian composers: M. I. Glinka, N. A. Rimsky-Korsakov, S. A. Rachmaninoff, A. E. Varlamov and, of course, beloved Chaikovsky. In addition to Chaikovsky, among favorite composers S. Y. Lemeshev belonged to N. A. Rimsky-Korsakov. His music impressed the singer with its depth and lyricism, perfect forms, clarity and purity. In addition, Lemeshev was attracted by the poetry that Rimsky-Korsakov chose for his romances. Lyrics by A. S. Pushkin, M. Yu. Lermontov, A. N. Maikov, A. K. Tolstoy. For the singer, the high artistic word was of great importance, and therefore the names of the luminaries of Russian poetry served as an additional sign of quality.

Lemeshev's chamber music cannot be imagined without the romances of M. I. Glinka, a composer whose music is technically difficult for a vocalist. For the performance of his vocal miniatures requires precise technique, and S. Y. Lemeshev had it. Not by chance romance on verses of A. Pushkin "I remember a wonderful moment..." was included in the Golden Fund of Russian music. Lemeshev was rightfully considered one of the best performers of "Moments". When the company "Melody" released a complete collection of romances Glinka, it was chosen version of S. Y. Lemeshev [8, p. 293].

By his own admission, the artist, he could not pass by the romances of S. A. Rachmaninoff. His masterpieces: "do not sing, beauty, with me", "in the silent night of mystery", "the night is sad", "Spring waters", "how it hurts me" firmly entered his Golden repertoire. Lemeshev managed to convey all the nuances inherent in Rachmaninoff's musical poetics-from charming tenderness to expressive bravura.

As the music of Rachmaninoff, the performance is extremely concerned about Lemeshev, literally, "missing the soul" [8, p.295].

Memoirs of contemporaries of the singer testify that Lemeshev's performance had the effect of catharsis, literally turned the soul of the listener. Such, for example, is the famous Elegy on the words of A. S. Pushkin "Winter evening". Here Lemeshev refuses declarationast (the sin, by the way, and many performers) and analyzing Pushkin's text with unusual softness and lyricism, demonstrating not only an uncanny sense of the word, but cantilenas, the expressiveness of the image, tonally rich.

As always, great importance attaches to selected true touches. The *ritenuto* applied in time in the stanza describing the winter landscape turns out to be almost a brilliant brushstroke of the artist in the overall picture of the terrible winter evening. As the performance of "Winter evening" the image becomes more complicated. In melancholy mood, caused by the winter storm, organically arising suddenly youthful energy and recklessness. Intonation expressiveness is here at its peak. Lemeshev's performing skills here turn one song into a mini-performance, combines two lines – both General narrative and personal – a gift given not to every artist. But Lemeshev had such potential that he interpreted any chamber work in this way, whether it was a song or a romance.

A great merit of S. Y. Lemeshev is that he solved the mystery of Chaikovsky's romances. Today it becomes obvious that in Chaikovsky's romances, as well as in his other works, the secrets of his spiritual life are hidden. This fact poses some difficulty for execution, which, incidentally, is very well aware of S. Lemeshev. P. I. Chaikovsky sought to convey to the listener his own feelings and thoughts invested in novels. Taking an artistic text that became close to him, he skillfully embodied it in music. Most of all he was concerned about the psychological motive of the poem. Chaikovsky was able to give it the necessary accents and musical intonation. Chaikovsky had the talent to convey emotions and impulses in its natural development. In the composer's romances there is always a pronounced culmination.

If we talk about the choice of poetry, here we can note its highest level: A. Tolstoy, A. FET, L. may, A. Pleshcheev, N. Nekrasov, A. Apukhtin, Y. Polonsky. The names of the greatest Russian poets speak for themselves. The poems that Chaikovsky chose were masterfully translated by him into the language of music, so eloquent and tremulous, allowing to reveal the finest nuances of the text. Sometimes the composer himself wrote poems for his romances, signing in such cases with two Latin letters: "N. N."

In his poetic preferences, Chaikovsky was guided primarily by the presence in the poems of the intensity of feelings, rebellion, desperation of the spiritual impulse. It was necessary for him to convey all the shades of the human soul in music, and in combination with fine poetry he achieved in

his romance lyrics magnificent results. Chaikovsky's romances are an innovative creation, with the help of which he was able to convey the beauty of the human soul in all its diversity. The composer reflected in the music all the poetic nuances, harmoniously combining lyricism and drama, emotion and pathos, joy and sadness, despair and inspiration. Chaikovsky's romances harmoniously combine the composer's individual qualities, lyricism (his skill as a melodist) and grandiose traits that reveal their connection with Opera.

Recently, the facts of new deep layers in Chaikovsky's romances – philosophical and religious, which reflect a certain period in the composer's life, are revealed. Chaikovsky's romances contain certain performing and artistic-expressive difficulties, but they do not lose their appeal for performers.

S. Y. Lemeshev and P. I. Chaikovsky's romances are a truly inexhaustible theme. Many singers turned to his romance creativity, but only Lemeshev sang one hundred songs of the great composer. This is another record Lemesheva associated with the name of Chaikovsky. The project "one Hundred romances by Chaikovsky" can be called a creative feat (not the only one in Lemeshev's life).

T. V. Anchugova – one of the few researchers of this topic – looks at events from the perspective of modernity. She argues that Chaikovsky gave the opportunity Lemeshevo to bypass all censorship barriers, because in the romances of the composer are quite clearly sounded religious theme, which was then strictly forbidden. This is especially obvious when it comes to works on poems by A. K. Tolstoy:

Благословляю вас, леса,
Долины, нивы, горы, воды.
Благословляю я свободу
И голубые небеса!
И посох мой благословляю,
И эту бедную суму,
И степь от краю и да краю,
И солнца свет, и ночи тьму.
И одинокую тропинку,
По коей, путник, я иду,
И в поле каждую былинку,
И в небе каждую звезду!

The composer, who was himself a prisoner due to false imprisonment, undoubtedly put his own experience into the music he created. Romance is very refined, has a beautiful melody and rich texture. Speaking of melody, it is impossible not to pay attention to the many melisms that mimic the singing of a Nightingale. Many melodic twists have the same purpose.

Bravura loss considerably Supplement emotional structure of the play, enhance understanding of the feelings of the heroine. They convey the breadth of the soul of the Russian man, who, experiencing his bottomless grief, is able at some point to suddenly rise above him, fill his soul with hope and even laugh at the troubles.

So based on the above, we can see that the confessional beginning of Russian vocal music consists of a text that gives a picture of the feelings and soul of the human, narrative aspect, certain narrative structures and a wide range of musical resources, among which the expressive melody, lots of touches (dynamic, rhythmical), emphasis of appropriate invoices, the losses that are aimed at strengthening the meaning and sentiment embedded in the text.

This peculiar development of vocal music influenced the formation of no less peculiar performing school. Russian song and romance in connection with their unusual properties and, in particular, confessional beginning, required a special approach to performance.

The singer performing the Russian song and romance had to be not only a vocalist. He had to live the story that the authors put into the works. One should take into account the fact that romances often contain recitative, recitation, which should sound natural. A great contribution to the development of the performing school was made by the composer A.E. Varlamov, who wrote many romances that have become classics of the genre. In his opinion, the singer should put his soul into singing, "Express" romance [14, p. 150].

A. E. Varlamov's views were shared by outstanding singers of the late XIX-early XX century. Many of them came to this idea in their own way. Thus, F. I. Chaliapin insisted that the singer should also be an actor, and all his work proved the possibility and effectiveness of such activities.

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Lemeshev's chamber music cannot be imagined without the romances of M. I. Glinka, a composer whose music is technically difficult for a vocalist. For the performance of his vocal pieces require precise technique. Not by chance romance on verses by A. Pushkin "I remember the wonderful moment..." was included in the Golden Fund of Russian music. Lemeshev was rightfully considered one of the best performers of "moments". When the company "Melody" has released a full collection of romances by Glinka, selected S. Y. Lemeshev [8, p. 293].

By the artist's own admission, He could not pass by Rachmaninoff's romances. His masterpieces: "do not sing, beauty, with me", "on a quiet night of mystery", "night is sad", "spring waters", "how it hurts me" firmly entered his Golden repertoire. Lemeshev managed to convey all the nuances inherent in Rachmaninoff's musical poetics-from charming tenderness to expressive bravura. As the music of Rachmaninoff, the performance is extremely concerned about Lemeshev, literally, "weary soul" [8, p. 295].

Memories of contemporaries of the singer indicate that Lemeshev's performance had a cathartic effect, literally turned the soul of the listener. Such, for example, is the famous "Elegy" on the words of A. S. Pushkin "Winter evening". Here Lemeshev refuses recitation (sin, by the way, and many performers) and drinks Pushkin's text with extraordinary softness and lyricism, demonstrating not only a supernatural sense of the word, but the cantilena, the evocative images, rich tone.

As always, great importance is attached to the chosen true strokes. Ritenuto applied in time in the stanza describing the winter landscape, it is almost brilliant brushstroke, artist in the bigger picture horrible winter evenings. As the performance of "winter evening" the image becomes more complicated. In the melancholy mood caused by the winter storm, youthful energy and recklessness suddenly arise organically. Expressive intonation here at the peak. Lemeshev's performance here turns one song into a mini-performance, combines two lines – both General narrative and personal – a gift given not to every artist. But Lemeshev was so much potential that he interpreted any chamber piece, whether song or romance.

The great merit of S. Yu. Lemeshev is that he solved the mystery of Chaikovsky's romances. Today it becomes obvious that in Chaikovsky's romances, as in his other works, the secrets of his spiritual life are hidden. This fact presents some difficulty for execution, which, by the way, is very well known to S. Lemeshev. P. I. Chaikovsky sought to convey to the listener his own feelings and thoughts invested in novels. Taking an artistic text that became close to him, he skillfully embodied it in music. Most of all he was concerned about the psychological motive of the poem. Chaikovsky managed to give it the necessary accents and musical intonation. Chaikovsky had a talent for conveying emotions and impulses in his natural development. In the composer's romances there is always a pronounced culmination.

If we talk about the choice of poetry, here we can note its highest level: A. Tolstoy, A. FET, L. may, A. Pleshcheev, N. Nekrasov, A. Apukhtin, Y. Polonsky. The names of the greatest Russian poets speak for themselves. Chaikovsky's selected poems were skillfully translated into the language of music, so eloquent and tremulous, allowing to reveal the finest nuances of the text. Sometimes the composer himself wrote the poems for his songs, signing in such cases, the two Latin letters: "B. B."

In his poetic preferences Chaikovsky was guided primarily by the presence in verse of the intensity of feelings, rebellion, despair, spiritual impulse.

It was necessary for him to convey all the shades of the human soul in music, and in combination with beautiful poetry he achieved in his romantic lyrics magnificent results. Chaikovsky's romances are an innovative creation with the help of which he was able to convey the beauty of the human soul in all its diversity. The composer reflected in the music all the poetic nuances, harmoniously combining lyricism and drama, emotion and pathos, joy and sadness, despair and inspiration. Romances by Chaikovsky combine the individual quality of the composer's lyricism (his mastery of the melodist) and grandiose traits, revealing their relationship with the Opera.

Recently, the facts of new deep layers in Chaikovsky's romances – philosophical and religious, reflecting a certain period in the composer's life, have been revealed.

Chaikovsky's romances contain certain performing and artistic-expressive difficulties, but they do not lose their appeal to performers.

Romances by S. Y. Lemeshev and Chaikovsky is a truly inexhaustible subject. Many singers turned to his romance work, but only Lemeshev performed one hundred songs of the great composer. This is another entry displayed associated with the name Chaikovsky. The project "one Hundred romances by Chaikovsky" can be called a creative feat (not the only one in Lemeshev's life).

T. V. Anchugova – one of the few researchers of this topic looks at events from the point of view of modernity. She argues that Chaikovsky gave the opportunity Lemeshev to bypass all censorship, as in the romances of the composer quite clearly sounded religious theme, which was then strictly prohibited. This is especially evident when it comes to works on poems by A. K. Tolstoy:

В одну любовь мы все сольёмся вскоре,
В одну любовь, широкую как море,
Что не вместят земные берега.

S. Y. Lemeshev seemed to be created in order to convey to his listeners by vocal and visual means the philosophical understanding of Eternal Beauty that was peculiar to representatives of Russian culture of the XIX century. According to the testimony of T. V. Anchugov, which has personally attended concerts Lemeshev, very different atmosphere prevailed there, which was defined coming from him Radiant Beauty, purifying the souls of men. This idea is confirmed by the words of the conductor of the Bolshoi theater A. Zverev: "when Lemeshev entered the Bolshoi theater, the theater seemed to begin to glow... Such a mind can't understand God's appearance" [7, c. 312].

Lemeshev against tradition refused in this work from declarationist. His artistic principles for this period are smoothness, evenness, cantilena. Lemeshev, by long reflection and analysis, comes to the conclusion that it is a crime to kill Chaikovsky's beautiful melodies with recitation.

If you take any of Chaikovsky's romances performed by Lemeshev, you can make sure that the singer realized his plan in full. For example, the romance "In the midst of a noisy ball" is performed by him on a perfectly smooth cantilena, each phrase is a complete musical and poetic thought. Immaculate feathering, the harmonious roll with piano party, the combination of emotion with an almost uncontrollable passion (occurring for a short moment on the lines "And your laughter, and sad, and sonorous,/Since, in my heart sounds"

that is the culmination of), – all this not only reflects the personality of Lemeshev-vocalist, but also conveys the beauty of Chaikovsky – as a melodist, his compositional nuances.

The correctness of the interpretation of this romance can be seen by knowing the history of writing the poem. A. K. Tolstoy dedicated Sophia Miller, who later, many years later, became his wife. He actually saw her at the ball and experienced the full range of feelings that are described in the poem. The atmosphere of mystery (it was a masquerade ball, and the faces were hidden by masks), a sense of tragedy (the fate of Sophia Miller is very complex: winning the hearts of men, it long remained unhappy; his illegitimate daughter, she was forced to give education in the family of his brother), timid premonition of future happiness combined in this poetic masterpiece. Chaikovsky was able to move to their music, and S. Y. Lemeshev with amazing accuracy and sincerity implemented this real history, etched in eternity like an old photograph, finding the right approach to this the finest vocal work.

Chinese researcher V. Jean Shi include Lemeshev to the best interpreters of song "And painful and sweet". This romance requires special qualities: liveliness, virtuosity, "with a small increase in speed, with a purity of tone, with a deliberately casual fluctuations, with a workshop of cutting out, which organically reflect the perseverance and shyness experienced by a young man towards his lover. Voice drop down, which are leaps and bounds, it becomes evident virtuosity, which is owned Lemeshev, the ability to play with rhythm, as well as the free technique *diminuendo* allow the singer to skillfully approach the climax of a romance [15, c.100].

There is another point concerning the specifics of Lemeshev's interpretation of Chaikovsky's romances. This is the utmost sincerity and complete eradication of melodrama, sentimentality and unnecessary anguish. Such are in his performance romances "Not a word, my friend", "Terrible moment", "on this moonlit night" and many others. They demonstrate exceptional self-control of the artist, which is a consequence of high taste and demanding attitude to themselves. "Immortal simple story about human suffering is a much stronger effect on the listener than moaning, his desire to soften "natural" experiences," writes S. Y. Lemeshev [8, p.342]. Indeed, the appearance of composure, simplicity, sincerity, only underline the drama of these songs.

Performed on the stage S. Y. Lemeshev Russian folk song. It could not be better suited to the singer, and not only because he listened to her since childhood, comprehended her vocal skills, but also because it is in tune with his creative nature of its poetry and lyrical depth. According to the Lemeshev, Russian song was polished by people for centuries, so its images are poetic and melodic, eliminate plaque chance. In the beautiful melodies of the Russian folk song "crystallized pure, high human feelings." Therefore, the duty of the singer is an equivalent return, which consists in genuine sincerity, purity and "scale of performance".

Lemeshev was struggling with the manifestations of Russian folk songs of vulgarity, of resuability, vulgarity, tavern items. His performance of folk song appears to us to be a reference – sincerity, melodiousness, the epic breadth without the slightest sign of vulgarity, dryness or indifference. Pop performance Lemeshev – a standard for which to strive novice singer.

So, the pop period of musical activity revealed not only a new facet of his talent, but also proved that a real musician is subject to any sphere of activity. Popular genre of songs Lemeshev at the same time able to refine it, thereby demonstrating that taste and talent can serve as grafting from vulgarity.

With his skill and original interpretation, the art of experiencing and getting used to the image Lemeshev created a highly artistic work from the song.

Lemeshev's chamber art is an example of professional and creative work on music, word and image. The ability to turn a song or romance into a full – fledged performance with a unique artistic image is one of the distinctive features of the singer. The melodic richness and expressiveness, non-trivial solutions, carefully calibrated strokes and dynamics that make experiences of chamber music by Lemeshev's outstanding part of his work. Thus, his performance of Chaikovsky's romances can be called a reference, highly artistic, marked by taste and tact. Lemeshev approached work on romances with deep knowledge of creativity of the great composer, acting on the principle of simplicity, naturalness, philosophical comprehension of musical and poetic material.

III. CONCLUSION

Russian people's mentality with its ability to experience extreme feelings, to be sad, to be happy, to love, to suffer, to sin and to repent is reflected in Russian musical art – folklore, Church music, author's song and romance. This aspect was strong in poetry. United, the music and the word formed a special song genre that required not just a vocalist, but a singer actor who could convey the confessional sound of these works.

Confessional was the Foundation that determined the choice of means of artistic expression-melody, harmony, texture, various strokes, contrasting dynamics, agogics. Special significance of the fermata, pauses, accents, able to convey a narrative speech, recitation, rhetorical statements.

Confessional and emotionality demanded a specific transfer of feelings of the heroes of Russian romances and songs. On the example of S. Y. Lemeshev's work it was proved that such performance with a true reflection of intonations, emotions and experiences was the main component of the Russian vocal school, which became famous all over the world.

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