



CHARACTERISTICS OF THE INFLUENCE OF WESTERN EUROPEAN MUSIC ON THE CREATION OF SERGEI VASILYEVICH RACHMANINOFF

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ABSTRACT: - The subject of this article is some manifestations of the influence of Western European musical culture on Sergei Vasilyevich Rachmaninoff's music. A very strong trend appeared in Russian music in the second half of the 19th century, the meaning of which was the creation and protection of a unique national style of music. At the same time, Russian composers, deeply aware of themselves as Russian artists, always opposed national isolation and felt its danger. This article discusses the scientific and theoretical foundations of Rachmaninoff's work at that time.

KEYWORDS: Sergei Vasilyevich Rachmaninoff, Russian music, European music, rhythm formula, baroque, romanticism, Corelli, Paganini, piano.

INTRODUCTION

The influence of European music on the work of Russian composers had many aspects. Sometimes it almost took on the character of a quote. The content of this article is an attempt to reveal the still understudied aspects of the influence of European music on Rachmaninoff's musical language. In the second half of the 19th century, the intensive

interaction and interdependence of multinational cultures was found not only in the art of music, but also in literature, painting, and architecture, as evidenced by comparative studies. When the 19th-century Russian philologist Alexander Veselovsky spoke about such an interaction, he proposed the theory of "counterflow" that helps the assimilation of

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foreign material. "The independent development of a people exposed to the written influence of foreign literature remains unbroken in its main characteristics: the influence is wider than deep, it provides more material than the introduction of new ideas"¹.

Nikolai Konrad, a Russian philologist of the 20th century, emphasized that the emergence of literary works similar in terms of content, form and genre cannot be explained only by literary connections and influences. "The decisive condition for the emergence of the same type of literature is the entry of different peoples into the same stage of social, historical and cultural development and the proximity of the manifested forms of this development." Similar processes can be observed in the development of musical art. In order for musical influence to be possible, there must be an internal need for such "import", parallel development trends, in the culture of the acquired music. Among Russian musicians, there has long been an understanding of the need for comprehensive, international stylistic generalization. Without it, music cannot exist as an art of great generalizing value.

In this regard, his idea was "universal world literature", which should collect the most valuable things created by all nations in history in 1827-1830"² is close to the initiative of Goethe, who put forward the slogan. It should be noted that Goethe, like Glinka later, saw this unification of cultures through the prism of classicism with its pursuit of universal, objective ideals. However, in the second half of the 19th century, the integration trend was revived on a different basis. It was during this

period that the geographical horizons of Europeans expanded significantly. The geographical breadth of the worldview is enriched by the new phenomenon of historicized consciousness, which perceives reality from a long historical perspective. In such a situation, another characteristic feature of the art of the 19th century in world music - historical-geographical pluralism of stylistic sources, which coexisted with the formation of autonomous national schools of composers - appeared. Such a context encourages us to see Russian composers not only passively or even actively perceiving foreign musical material, but also proclaiming with their works the idea of integrating Russian art into the world historical and cultural process. This integration trend found favorable conditions for its development in Russia in the second half of the 19th century. By this time, Russian music managed to gain some experience in communicating with foreign cultures - Italian, French, German, Spanish. The necessary conditions for organic stylistic synthesis have been met. As Mark Aranovsky shows in his article "Romanticism and Russian Music of the 19th Century", a national network of the European Romantic trend was already established in Russia.

An important role was played by Anton Rubinstein's establishment of conservatories in St. Petersburg and Moscow, one of whose tasks was to train musicians with a common European artistic outlook. The depth, subtlety, and powerful artistic impact of Rachmaninoff's music are due to the lyrical refraction of a vast musical heritage, both nationally and geographically. Rachmaninoff, passing

¹ D'Antoni C.A. Rachmaninov - Personalita e poetica. Roma: Bardi Editore, 2003. 400 p.

² Skaftymova L. A. About Dies irae in Rachmaninov

// S. V. Rachmaninov. To the 120th anniversary of his birth

(1873-1993). Moscow: Moscow Conservatory, 1995, pp. 84-89.

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through himself the universal history of music, could put one general title on his work: "The history of music as I experienced it." Also, this title should be understood in the sense of Rachmaninoff, not in terms of Max Butting's book. Rachmaninoff's position, in contrast to Taneev's, is intensely negative, with an emphasis on "I experienced" rather than "musical history". Rachmaninoff's genius is seen, among other things, in his ability to combine the "fate of the people" with the artist's deeply personal, curious attitude. The extent of associative links between Rachmaninoff's music and Western European art is particularly significant in works such as "Vocaliza", "Prelude for Piano". 23 No. 2 tempo di minuetto, variations on a theme by Corelli. However, in other less "obvious" works, Asafiev heard "Beethoven's Habits" in Rachmaninoff, and Valentina Bryantseva analyzes the prelude in C minor and points to the aria style of Bach, Handel, dramatic opera. The prolific symphony of Beethoven and Tchaikovsky, even to Lacrimosa from Mozart's Requiem.

The least obvious connection between Rachmaninoff and Mozart is found when comparing the beginning of Asafiev's Third Piano Concerto and Mozart's 40th Symphony. On our behalf, we would like to offer intermediate links in the form of the main themes of Mendelssohn's violin concerto, the first movements of Schubert's unfinished symphony. All of these pieces are joined together by a moving, melodious lyric-heart theme at the beginning, preceded by only a minimal, but unusually tremulous accompaniment. We can say that they were created on the basis of fixed ideas about the requirements for the main theme of a large

musical work. Rachmaninoff's path to national universalism also passed through the theme of the medieval Catholic sequence Dies Irae, which is often heard in one form or another in his music. An indication of Rachmaninoff's relationship to Western European musical monuments is the theme of the Dies Irae in the rhapsody on a theme by Paganini "Russification".³ The theme seems to have been created by Rachmaninoff himself, a well-educated musician-thinker with not only a national but also a global vision, capable of lyrically painting his vast stylistic generalizations. It is characteristic that Rachmaninoff's contemporaries were interested in historical research, and the influence of historical knowledge of a universal nature increased.

Indeed, Rachmaninoff "looks at Russia with one eye from the clouds, as well as at the whole world. With such an active participation of foreign elements in Rachmaninoff's Russian and deeply individual style, the problem of the interaction of styles arises with particular tension. Many of Rachmaninoff's contemporaries (Alexander Glazunov, Alexander Kastalsky, Sergey Vasilenko) tried to translate the multinational phenomena of musical art in the Russian spirit. But Rachmaninoff finds universal and inclusive elements in Russian music itself. Thus, Rachmaninoff remained a Russian composer. he managed to conquer such stylistic heights that he could conquer the world with a very wide view. by expanding and deepening its base, it corresponded to Rachmaninoff. If Tchaikovsky's historical "retrospective" depth only dates back to the 18th century, Rachmaninoff falls into the rhythm of strict Renaissance polyphony and even covers

³ Brief literary encyclopedia / Ch. ed. A. A. Surkov. M.: Soviet encyclopedia, 1966. Vol. 3. 976 stb.

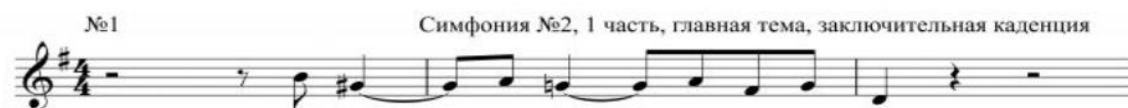
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Gregorian melodies to a degree that does not contradict Russian monody. The connection is indirect and subtle not only with the national compositional tradition (the work of the composer marks a new stage in it), but also with folk music, which Rachmaninoff brought only in "Three Russian Songs", preferring a qualitatively different implementation of the Russian principle. The feeling of the Russian nation was expressed through the melodious interpretation of the piano, the dynamization

or lyricization of popular melodies, the bell-like quality, the contrasts of tact and motive, the asymmetry of the Russian rhythm:

It can be shown that Rachmaninoff inherits, among other genres, the rhythmic characteristics of Western strict and free-style polyphony, Western European baroque. Certain analogies and parallels are also observed in melody and harmony.

Ритмоформула Рахманинова



One of the unexpected features of Rachmaninoff's style is the connection of the melodic line rhythm in the strict and free writing polyphony of Rachmaninoff's music (which is what we mean by polyphonic rhythm). This connection is expressed, first of all, in the organic assimilation of polyphonic

methods of syncopation, as well as in the method of connecting times that lead to the formation of syncopation. The idea of leagues and syncopations is "the soul of polyphonic music"⁴ has been preserved to this day. Rachmaninoff, who studied polyphony with Taneyev at the Moscow Conservatory, may

⁴ Rachmaninov and his contemporaries // Ed. L. Skaftymova, T. Khoprovoy. St. Petersburg, 2003. 268 p.

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have had some respect for this performance. In addition, it is characteristic that polyphonic rhythm bypasses Rachmaninoff's own polyphony and manifests itself in his homophonic thematic lyric-cantilena plan, his unique rhythmic image is mainly in the sense of "strict stylistic" intonation is syncopation. It

is important that polyphonic syncopation occupies an important place in Rachmaninoff's rhythmic formula.

Let's do a preliminary analysis on several Rachmaninoff themes:



Despite all their differences, they have one thing in common: the first sound in the melody - a Rachmaninoff-like continuation - is easily obtained on a weak or relatively strong beat of the measure, forming a gentle, singsong

syncopation. The main theme of the emerging melodic theme is the most important event in Rachmaninoff's musical form. Another method of strict rhythmicity that left its mark in Rachmaninoff's music was running in quarters through a strong beat.

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С.Рахманинов. Вторая сюита для 2ух фортепиано. 1 часть. Побочная тема



С.Рахманинов. Концерт №2. 2 часть. Фрагмент



С.Рахманинов. Прелюдия №6, соч.23



С.Рахманинов. Этюд-картина №5, соч.39



The reasons for Rachmaninoff's admiration for this formula are quite understandable. In its structure, it is strikingly similar to the musical and poetic dactyl (dactyl with a long tip), which determines the color of Russian folk speech and is included as an integral part of the famous Russian five. The presence of parallels in the strict stylistic rhythm of Western Europe should not hide from us the importance of the composer's work as a unique national rhythmic figure. Rachmaninoff's understanding of these patterns that govern the music of different periods and peoples gave his work an unusual power of expression and suggestion. The composer turned out to be sensitive to other characteristic formulas of Western European music, which had already crystallized in the Baroque period.

Sometimes the connection with the baroque style is not based on rhythm, but on harmonic processes. From this point of view, the "golden sequence" (Viktor Berkov's term) occupies a special place in Rachmaninoff's music. In some cases, the "golden sequence" comes to the fore as the queen of the form.

An example of this is the slow movement of the second piano sonata. The "Golden Sequence" was developed with extraordinary care by the composer, who enriched the traditional harmonic progression with precious details in chords and voices. Rachmaninoff could not pass by such a glorious monument of musical culture, a kind of "touchstone" for several generations of composers, including Western composers.

Summary. In Rachmaninoff's music we can detect a strong influence of European music. In his appeal to the cultural values of Western European Baroque, Rachmaninoff lacks the stylization that prepares Neoclassicism. The Russian "song" of traditional Western European rhythm and harmony, obtained by introducing the author's intonation, is one of the composer's most remarkable discoveries. If we try to form the essence of Rachmaninoff's approach to the implementation of Western and universal musical ideas, it consists in connecting stylistic elements of different historical periods and peoples. Through the "artistic integration of historical knowledge", the composer

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strengthens his music with reliable evidence - "the worldview of all eras and great personalities".

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