

Performance and Interpretation of Rachmaninoff's Piano Transcriptions

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Abstract: Rachmaninov's identity as a pianist determines his special interest in piano works, Rachmaninov's piano works are in a higher position, at the same time, he is also the best and most authoritative performer. Some of his piano works are majestic and majestic, some are gloomy and desolate, and some are enthusiastic and unrestrained, which also express Rachmaninoff's rich experience in mind and life, which makes it difficult for him to perform and interpret his piano transcription works. Therefore, it is necessary to clarify the artistic characteristics of Rahmanino's piano music works in order to master special performance and interpretation methods. In view of this, this paper first discusses the artistic characteristics of Rahmanino's piano music works according to the literature comparison method and theoretical analysis method, and secondly analyzes the performance and interpretation of the works of "Paganini Theme Rhapsody" for reference.

Keywords: Rachmaninoff; Piano transcription; Performance interpretation

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Introduction: Rachmaninov is a master of Russian music. He has left excellent works in the creation of piano music. He mainly composed four piano concertos. His "Second Piano Concerto" and "Third Piano Concerto" "Piano Concerto" is considered to be the most representative transcription works.

1. Artistic Features of Rahmanino's Piano Music Works

1.1 The style and characteristics of the subject matter of creation

Rachmaninov's piano music is an artistic expression of the Russian nation's advocating and pursuing nature, emphasizing the characteristics of the people, and is full of strong Russian characteristics. Take his "Piano Concerto No. 2 in C minor" from 1900 to 1901 as an example. It represents his poetic and pictorial work after several years of creative difficulties, after several years of hard work, after years of hard work, and finally completed. The success of this piece of music not only made him a composer, but also became a major turning point in his creative career.

1.2 Creation Method and Style

Rachmaninov is different from the superficial and hypocritical modernists of Western Europe in terms of creative approach. He inherited the mantle of Tchaikovsky and has been developing in Russian music. His music generally has a main theme. In the music creation, he uses multi-mode skills, and has distinctive Russian characteristics in the theme song and sound language. He inherited from Tchaikovsky two playing styles of lyric and singing, elegant and sentimental mood, easy format, Russian and Western European style, these are similar to Tchaikovsky's works. The genres of "Piano Concerto No. 2" and "Piano Concerto No. 3" are roughly the same. They are rich in melody, full of emotions, clear beats, and cooperate with the orchestra to form a symphonic effect. However, the

plot of the latter is too dramatic. The short note of the first movement, the calm beat, the horn of the brass, one moment in the orchestra, the other moment in the piano, its performance is more diverse and rich, at the same time, in a harmonious symphony concept and music image, from the beginning to the end throughout the whole piece.

1.3 Late works style characteristics

In Rachmaninoff's later music style, there is less emotional component, mainly in the technical search for flexible, metallic playing. In his "Fourth Piano Concerto", there is no longer the passionate, bright, and vigorous emotion of the past, but it is replaced by a desolate atmosphere, and it shows pessimism or performance in a complex way. Dramatic art gallery .

2. Performance and Interpretation of Rachmaninoff's Piano Transcriptions -- Rhapsody on a Theme of Rachmaninoff Paganini

2.1 Analysis of the musical structure of "Rhapsody on the theme of Paganini"

The whole song is divided into three parts, which are explained in terms of the process of dramatic development, mode and harmony. The first is the prelude to the ninth bar in the upper part of a minor, and then, instead of the main melody played by the piano as expected, the first variation is unexpected. The overture includes the tune of the "Doomsday Sutra", which appears in Variation 7, which is also the main tune of Part 2, followed by the tune of the "Doomsday Sutra" in Variation 10. Variations No. 11 is followed by a piano solo segment and ends in D minor, which is the preparation for the second half. The second part begins with a slow and hesitant piece (variation number 12). Except for Variations 16 and 17, the second paragraph is all four or three beats, with a transition in D minor-F major-'B minor-'D major. Finally, the most famous variation 18 enters 'D major, pushing the climax of the whole song to its peak. The third paragraph ends in a minor, which is very calm. From Variations 19 to 22, from L'istessotempo (constant speed), to Upocopi (slightly angry), to Unpocopi (allabreve (short)). After the ornate music of Variations 22 ending with a piano solo, Variations 23 begins with the rhythm of L'istessotempo, the main melody strongly re-emerges, and Variations 24 then moves forward in Più vivo rhythm and ends with the "Doomsday sutra.

2.2 Performance and Interpretation of as Variations

Rachmaninoff has written three thematic variations: "Chopin Theme Variations" in C minor, "Corelli Theme Variations" in D minor, "Paganini Theme Rhapsody" in A minor, except that "Paganini Theme Rhapsody" is a piano and symphony ensemble, the other two "Chopin Theme Variations" and "Corelli Theme Variations" are both piantos. "Chopin Theme Variations" is based on Chopin's "Prelude in C Minor". The whole piece has 22 variations and is divided into three movements. It is the first grand piano solo composed by Rachmaninov. Andreas Weimar once commented on this piece: "It is very creative, but every movement is messy, and every bar is scattered." "Corelli's Variations on the Theme" was written in 1931. He was inspired by Corelli's Violin Sonata Chapter 5, Section 12. However, Corelli's theme is not prominent in this song. Only in the first variation can the whole melody be mainly developed around the theme. The second variation has a great change, and also has the style of minuet dance, incorporating polyphony techniques, and occasionally there are several playful parts, until the theme is re-expressed. Rachmaninov has played this work many times, but he has never satisfied himself. Compared with Chopin's Variations on the theme, Corelli's Variations on the theme is more dramatic, echoing back and forth, with smooth lines and clear texture, which shows Rachmaninov's attainments in this respect. "Rhapsody on the theme of Paganini" is based on the famous Niccolò Paganini "24 Capriccio" (Part I), including Brahms "Paganini Theme Variations", Ludolavsky "Variations on the theme" and many other composers created variations on the theme.

2.3 As Piano and Orchestra Works

Rhapsody on a Theme of Paganini, the last rhapsody for piano and orchestra by Rachmaninoff. And pull style has also written four piano concertos, namely: 《#Piano Concerto No.1 in F minor, Piano Concerto No.2 in C minor, Piano Concerto No.3 in D minor, Piano Concerto No.4 in G minor. In general, the piano concerto is used to show the cooperation between the piano and the orchestra, in the type of music, the more common for the sonata. "Rhapsody on the theme of Paganini" is a movement suitable for both piano performance and symphony performance. It is similar to Liszt's "Dance of the Dead" and Frank's "Symphony Variations.

Conclusion

In summary, Rachmaninoff is a great composer. His works have special artistic styles, such as the expression of musical emotions, rendering, and integration of techniques. It can be said that Rachmaninoff The piano belongs to the model of music transcription. If we want to define the characteristics of Rachmaninov's piano performance, it is that the quality of the performance is clear. In the

performance and interpretation of the transcribed works, we should also take into account the musical expression techniques, playing fingering and so on in the performance of Rachmaninov's piano works.

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