

# GENERAL THEORETICAL ASPECTS OF MUSICOLOGY

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## FROM EXPERIENCED COMMENTARY TO TEXTS OF MUSICIANS: "SLOW READING" OR "READING WITH THE STOPS"?

*The approach developed by the author to the commentary of verbal and musical texts argued in the article once again. The known «slow reading» method is characterizing by the sorts of modern modifications and its transformation into the method of «reading with the stops». The viability of the concept of the comments proposed by the author was demonstrated on the basis of several comments related to the most diverse fields of musicology and musical culture (facts of biographies of M.I. Glinka and A.S. Pushkin, attitude to Everyday tune in one of the chant «All-Night Vigil» by S. V. Rakhmaninoff, a crucial moment in the original biography of the pianist V.S.Gorovitsa and so on.), and, in particular, the possibility of using this concept in a new way to interpret the texts of musicians.*

*Keywords: comment, text, slow reading, reading with the stops, biography.*

One hundred years ago a prominent Pushkin's scholar and literary critic M.O.Gershenzon invented the method of «slow reading». In short, it boils down to reading poetry or prose very carefully, that is slowly, and to find in the texts invisible links to the biography of the writer, and vice versa to discover something new in the artist's works just as meticulously studying their biography. Here is what Gershenzon himself wrote about this in 1908: "Pushkin is remarkably truthful, in the most elementary sense of the word; each his own verse contains autobiographical recognition of a very real features, just carefully read these verses and trust Pushkin. And our essay is representing such experience of the "slow reading" [1, p.1]. Needless to say that this method is criticized by many artists (Y.N. Tynianov, B.V. Tomaszewski et al.). But there is no doubt that he lived quite well until the famous Lottmann's commentary on "Eugene Onegin". [9] Moreover, his echoes are heard already at the turn of the 20th and 21st centuries in the works of Umberto Eco although without any direct influence of the Gershenzon's concept. Take, for example, such Eco's discourse in his famous lectures «Six walks in the woods of literature»: "To find out the end of the book, usually it's enough to read it once. However, to identify an exemplary author, the text must be read several times, and in some cases - an infinite number of times. Only after finding an exemplary author and understanding <...> what he wants from them, empirical readers become full-fledged exemplary readers [20, p. 50].

Just on three authors mentioned above, I was largely oriented, developing a method of

cultural commentary in the books about Glinka.<sup>1</sup> Here is just one example of «slow reading» from my comments. Rereading "Notes" by M.I. Glinka, I stopped at a place where he remembers the Circassian holiday, seen in the summer of 1823 while traveling to the Caucasus, about the captivating dance of girls, about equestrian competitions, and so on.[2, p.224; 16, p.60]. It was easy to establish that this is a Muslim holiday bairam. Of course, I also looked in Gershenzon's programmatic article «Pushkin's Northern Love» [1], dedicated to the first poet's trip to the Caucasus in the summer of 1820. In this text, the author is already approaching the final design of the «slow reading» method. Along the way of course I remembered the lines from the "Caucasian Captive" :

Sometimes, in the bright Bairam  
The young men will be gathered together in a crowd;  
The game is replaced by the game.  
That, having completely disassembled the quiver,  
They are winged arrows  
Pierced in the clouds of eagles;  
Then from the height of steep hills  
In impatient rows,  
With this sign, suddenly fall,  
As doe hit the earth,  
Cover flatland with the dust  
And they are running with a friendly tramp.

It is known that Bairam is a portable holiday,<sup>1</sup> and it migrates on the calendar in the spring - summer - autumn of each year very much. At first, I addressed to the experience of M.Gershenzona. He found out that in 1820, when Pushkin was there, Bairam fell on 5 and 6 September (right - 6 September)<sup>2</sup> and focusing on that date, he concluded that "Pushkin could see it from the Crimean Tatars" [1, p. 20], that is already crossed over from the Caucasus to the Crimea. However, Gershenzon, unfortunately, was mistaken. And not about the date, it is quite true! The fact is that the inventor of the "slow reading" method did not make any absolutely

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<sup>1</sup> see:[16; 17; 18;19]

<sup>2</sup> «He (Pushkin in «Prisoner of the Caucasus.»- S.T.) describes Bairam - and <...> we know <...> that at that year Bairam started on the 5th or 6th of September" [1, p. 20].

necessary stops in this process, without taking into account (or not knowing?), that two bairamas are celebrated: first Uraza-Bairam, and then Qurban-Bairam, and always share them seventy days apart. So far as I knew this fact of religious life long before as I studied Caucasian pages of "Notes" again, it was only possible to calculate when both bairamas were celebrated in 1823 after all, Glinka was in the Caucasus exactly at that time. Here the Internet came to the rescue, and after not too long searching it was possible to determine the necessary dates not only for Glinka (1823), but also for Pushkin (1820), using the information of the Gregorian Islamic Calendar website [21]. And these facts, as it turned out, quite significant to clarify of Caucasian episodes of their biographies.<sup>3</sup>

However, along the way it became clear that M.Gershenzon missed another required place to make a stop, this time in the author's commentary of Pushkin's "Prisoner of the Caucasus". It is about the poet's remark to the passage of the poem: «Bayram is a holiday of breakdown, Ramazan is a muslim fast» [13, p.134]<sup>4</sup> That is, it is about Uraza-Bairam (and not Qurban Bairam!). And Ramadan in 1820 fell just at the time when Pushkin visited the Caucasian Mineral Waters, on June 30 [16, p. 120]. Therefore, in Pushkin's poem we are talking about the Caucasus and the Circassians as well as in Glinka's three years later! Gershenzon, "missing" the two so necessary stops, came to the incorrect conclusion that we already know that the poet was present at the Crimean

Tatars' Byram, having already moved from the Caucasus to the Crimea.<sup>5</sup> I am sure that my observation will help to make some useful adjustments for both to the biographical chronograph of Pushkin and to the original history of his southern poem "The Prisoner of the Caucasus."

And now I will remind you about Umberto Eco once again. Here is what he wrote about the "literary forests", giving a kind of metaphor for the artistic text: "Borges <...> is naming the forest as the garden of diverging paths. Even where the forest path is not visible at all, everyone can make their own, deciding to bypass this or that tree from right or left side, and making the

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<sup>3</sup> .See detailed in my analyses: [16,p.118-120; 15,p.17-43]. The book is located also on the internet. See: <HTTP://INTOCLSSSICS.NET/NEWS/2015-10-27-39438>.

<sup>4</sup> Pay attention to the fact that there isn't the word "Ramazan" in poem's text at all, so it's clear that it is talking about uraza- bairam!

<sup>5</sup> It is known that Pushkin left the Caucasus and went to the Crimea in August 1820. Of course, I am far from thinking of completely denying the possibility of Pushkin's presence and on the Tatar Qurban-bairam in the Crimea, but the poet himself does not write anything about this... And in his poem it is precisely the Circassian bairam that is described.

next choice near each counter trunk.” And he immediately suggested "to go, exploring along the road, how the forest is arranged, and finding out why some paths are passable, and the others aren't" [20, p. 15]. And following this advice I'd like to find the right tree near the path and stop for a reflection-comment! In my just described case this is a search in the purview of Bairam, the Islamic calendar, the Pushkin's text and the author's comment on it, and finally Glinka's memoirs. And, of course, applying this information for studying the biographies of the poet and composer.

In search of the paths in the garden of musical text and under the canopy of trees where you can stop and reflect, return to my old experience, to what is sometimes customary to call with some nostalgia: "from the unpublished." And so I'll try to imagine now what I could say currently if I wrote comments on two langsyne discovered interesting scenes from the life of musical texts.

In the first instance, the material for the first "failed" comment.

Twenty years ago I had a chance to study with students at the “All-Night Vigil” of Rakhmaninoff. At that time our attention stopped on the chant "Light Is Quiet" and, in particular, on his conjunctions with Everyday tune.

Of course, I knew that in the basis of this song lies the melody of the Kiev chant (it was indicated by the composer himself in the score), and that it belongs to those ten (out of a total of fifteen) that are written for everyday tunes. According to Rakhmaninoff himself, here "everything <...> was imitated Everyday tune knowingly" [14, p. 49]. Quite naturally, in our field of vision, there were still a few publications about his "All-night Vigil," especially those dealing with the chant "Light Is Quiet" [4; 5]. In one of these articles (unconditionally fundamental, milestone and served as an impetus for further research by Rakhmaninoff's "Vigil"), A.I. Kandinsky ranked "Light Is Quiet" to those songs where Rakhmaninoff allowed himself "greater freedom in dealing with the source" in comparison with others. This freedom, according to the author of the article, consisted in the fact that the composer "extracts" from its iconic melody its intonational "skeleton", a quart chorus of a peculiar mirror-symmetrical structure: the melodic line smoothly descends from the *es* first octave to *b* little and then returns to the initial sound creates a sway effect. "

As a result, the image of the composer's interpretation of the liturgical chant made by

Rakhmaninoff is formed: "The general intonational structure of the tune is preserved throughout the composition, giving the harmony and completeness to the whole". The melody of the Rachmaninoff's version favorably differs from a somewhat vague picture of the iconic theme, and it is in comparison with the original source possessed of rhythmic resiliency and clear dismemberment of general melodic line "[4, p. 75]<sup>6</sup>. In support of this position, A.I. Kandinsky picked up two eloquent musical examples, allowing you to compare the Everyday "original" with what Rachmaninoff did to it in the chant "Light Is Quiet". Here we give the congruous fragment of Rakhmaninoff's score and an example from Everyday tune, reproduced by Kandinsky (see examples 1 and 2)<sup>7</sup>.

### EXAMPLE 1

**4. СВЕТЕ ТИХИЙ**  
(киевского распева)

Довольно медленно (движение половинными)

The musical score is presented in three systems. Each system includes a vocal line (soprano and alto) and a piano accompaniment. The tempo is marked 'Довольно медленно (движение половинными)'. The score includes dynamic markings such as *pp* and *mf*. The lyrics are written below the vocal lines.

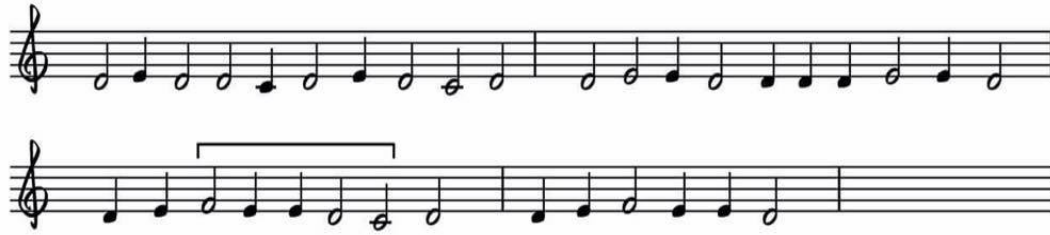
<sup>6</sup>

.The discourse that is given here has been exactly repeated in another article published by the same author two years later [5, number 5, p. 9]. It should be noted that also Y. Keldysh in the relevant section of the tenth volume of the "History of Russian Music", published after the author's death, paid attention on dimensional "sway effect <...> within quart" "brief chanting Kiev chant" in the same Rakhmaninoff's chant [6, p. 124].

<sup>7</sup>

article by A.I. Kandinsky designated by numbers 1a and 1b [5, No. 5, p. 9].

## EXAMPLE 2



Naturally, we saw a sample of "Light Is Quiet" of the Kiev chant<sup>8</sup> in the "canonical" Synodal edition of Everyday tunes (Rakhmaninoff<sup>9</sup> also used its materials). It would seem that here was revealed the full conformity of the thoughts of the author's mentioned above article about the profound original remake of Everyday tunes. But then we came across a fork in the path. It turned out that there were represented all five tunes of "Light Is Quiet" in the Everyday tune, and they are published in the following order: 1) The Iconic chant; 2)The Inn chant; 3)The Kiev's chant; 4)The Abridged chant; 5) The Inn chant [11, p. 51-53]. As we can see, the third one is the sample of the Kiev's chant, the one to which A. Kandinsky sent.

So, we had two options. The first is to trust the researcher's observation, which has been completely shown, and then to deal with the means of processing the melody (from melody and choral texture to the features of harmonization and tonal plan). Yet we were confused, nowhere in the text was found the fixed affiliation of the samples taken from the Abridged Everyday tune to any traditional chant (Iconic, Kiev, etc.). And in the full synodal edition of Everyday tune there is no indication of this! Therefore, we nevertheless chose the second way and we made a stop at this place.

First it was necessary to deal with the two tunes "Light Is Quiet", cited in the "big" Everyday tune the fourth and the fifth in a row: above one of them is written "Abridged chant", and above the other - "Inn chant".

We discovered the Abridged Everyday tune<sup>10</sup> and found out there the same two tunes, where the first of them already with the designation: "Kiev's chant" (!), and the second - "Inn chant". What can the last inscription mean in this context? The answer is clear: one more

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<sup>8</sup> see: [ 11p.52]

<sup>9</sup> for example in research of A.B. Kovalev: "S. Rakhmaninoff studied traditional chants (Iconic, Kiev, Greek) by sinodal everyday tune, which disclaimed by square note ("Kiev, iconic") and represented to the composer by A.Kastal'skiy "[7. 73].

<sup>10</sup> there are several synodal editions under the heading "educational use of musical singing of the popular church chants." of the beginning of the xx century.



(different, another) tune of the same (in this case Kiev's) chant.

Now we could move along the chosen path forward, further and further from the "fork". Comparing both Everyday tunes, which we are talking about, with the chant "Light Is Quiet" by Rakhmaninoff, we came to a stupefying conclusion: the second of them (or the fifth from the "big" Everyday tune) almost completely (sometimes to details!) coincides with the Rachmaninoff's music! I pay special attention to the outline of the melody, going from the very beginning from the source peak smoothly to a quart down (in both examples this movement was selected over the notation text by me). The situation is reproduced by Rakhmaninoff during the chant many times, mainly in the same places as in this Everyday tune source (Example 3<sup>11</sup>, compare with example 2).

### EXAMPLE 3



If we now return to the Everyday tune that, as it turns out, was mistakenly accepted from the original source of the chant "Light Is Quiet" from Rakhmaninoff's "All-night Vigil" (see examples 1 and 2), we will see that Rachmaninoff did not make any "extraction" from the Everyday theme of "quart intonation skeleton". He just copied quite accurately the Everyday tune, but different one! And the last two tunes from Everyday tune simply were not recognized as the Kiev's chant by our predecessors (for already well-known reasons now) and were ignored.

So, we come to a fundamentally new conclusion that Rakhmaninoff's "Light Is Quite" is based on the "Inn chant" (of "Kiev's Chant") from the Everyday tune, which is next on the account of the fifth, and, in turn, taken from the Abridged (educational) Everyday tune. I show it in its entirety, as it is stated in Everyday tune, in the cephalic key and in a square note, and also, for comparison, the initial fragment of the choral score of this chant with Rakhmaninoff's

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<sup>11</sup> followed by A.I. Kandinsky we give an example from everyday tune in the treble clef, circular note  $\bar{6}$  for the convenience of comparison with the melody of Rachmaninoff's "Quiet light"

music (example 4,<sup>12</sup> see also example 1).

#### EXAMPLE 4



Инок  
роспѣвъ.

СВѢТѢ ТИХИИ СВѢТІЛА СЛАВЫ, БЕЗМЕРТНАГО ОУЦА НЕ-  
БЕСНАГО, СВѢТАГО БЛАЖЕННАГО, ІН СЪСЕ ХРІСТЕ: ПРИШЕДШЕ НА  
ЗЛАДЖ СОЛНЦА, КИДѢШЕ СВѢТЪ ВЕЧЕРНИИ, ПОЕМЪ ОУЦА, СЫНА, И  
СВѢТАГО ДУХА, ВОГА ДОСТОИНА СЕИ ВО ВЕЛ ВРЕМЕНА ПЪТЪВЫЧИ  
ГЛА СЫ ПРЕПОДЪВНЫМИ, СЫ НЕ ВОЖИИЖИ КОТЪ ДААИ: ПЪМ ЖЕ МІРЪ ТАСЛАВНЪ.

From the foregoing it follows that, firstly, the essence of Rakhmaninoff's original approach to Everyday tune was not so much change in his melody as in the nature of the processing (tonal plan, unexpected modulations, features of polyphony, etc.). And secondly, in creating an image of the quiet light, pouring from heaven (from above!), in general extremely important for Russian musical culture. And, finally, you can come to the idea of a much greater than it was previously believed, the concordance of Rakhmaninoff's refinement of the "Light Is Quiet" to liturgical tradition. This is another argument, though it's a single example, in the old dispute about the aptitude of the Rakhmaninoff's masterpiece for performance in the church. It should be noted that our work was continued in this direction very recently. It was possible to accurately identify the source of another chant from Rakhmaninoff's "Vigil", it is "Praise the name of the Lord," choosing one of the four versions presented in the Everyday tune. It turned out that this is "Prevodne [abridged] of the Iconic chant" [11, p. 87]. It was confirmed that

<sup>12</sup> see: [11, 53]



Rachmaninoff also very carefully treats Everyday tune here.<sup>13</sup>

Thus, a properly lined up commenting system with "stops" organizes and structures the text along the way, preventing from missing something important.

And here is the blank for the second unpublished comment.

At the turn of the 1980s and the 1990s, I became interested in the "Musical Everyday tune of Abkhazian Liturgical Chants" [10], created in the early 20th century by the efforts of Abkhazian, Georgian and Russian priests and regents, Abkhazian writers, philologists and folk singers. In parallel, and at first, independently of this, I devoted some time to studying Abkhazian folklore. It's worth to note that I worked in these tenors, when we did not even dream about the Internet. So it happened, that these two paths of the "musical forest" crossed unexpectedly, and it was necessary to stop at the intersection. As a result, it was possible to obtain new knowledge, assuming that local, but not useless at all.

But let's start from the beginning. My attention was attracted by "Kililesa" - Abkhaz agricultural labor song, first published under number 9, released in 1930, the collection of "Songs of the Kodori Abkhazians" Konstantina Vladimirovicha Kovacha [8, p. 53].<sup>14</sup> Honestly, I was interested in its name, which you cannot translate into any language of the world, including the Abkhazian! That's what the author of the collection wrote about this song with a strange name in one of his own comments: "Kililesa is actually a non meaning word in the Abkhazian language". Further in my opinion K.V. Kovach made an extremely important, explanation in the footnote: "it will be correct to state "Kirie Eleyson", which in Greek language means Lord have mercy. It is difficult to say how did the Kodori people begin to pronounce this word in the song". And he continued: "This song is named so, because the word "kililesa" is pronounced during the song (oh-oh-ho, ki-li-le-sa) in the manner of the Russian - "oh-lyu-li" etc. The song is sung after the end of the hoeing of the corn field, as if informing about the end of the work. Someone older by age starts to sing and the others continue. Recorded in the village. Kvitauly, Kodori Uyezd "[8, p. 15].

Here is K. Kovach's tune written with the words:

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<sup>13</sup> fact was established in the course work by the student of the Kiev institute of music, named by R.M.Gliera n.Zaychenko "Chant "praise the name of the lord» from S.V.Rakhman inoff's "all-night vigil": everyday tune in the context of the author's style ", made under my direction.

<sup>14</sup> . Composer and music ethnologist K. Kovach is the father of the famous Ukrainian composer Igor Konstantinovich Kovach.

## EXAMPLE 5

**Килилеса**

Назели, Арлан Чигри, Дэлани  
Дермид, Агрба Мана, Саканни Нягуа  
Цинария Сейдок.

Andantino.

о - о - о - хо, ки - ли - ле - са,  
о - о - о - хо, ки - ли - ле - са, уа

I must say that the musical ethnographer did not give any explanation about the origin of this song with a truly mysterious story and its connection with the liturgical text in Greek Κύριε ελέησον (Lord, have mercy). And did not look for the musical parallels of this song in Everyday tune.

Then I opened the Synodal edition of Everyday tune and found three tunes there with the words "Kiriye Aleyson" in the sheet music samples of the bishop's service (at consecration, the ordination of bishops, priests and deacons). One of them, designated as "In chant iconic" drew my attention with a striking similarity up to an exact coincidence with the melody of the song "Kililesa" (Example 6<sup>15</sup>)!

## EXAMPLE 6

15 see .: [12, p. 308]. example for the convenience of comparison is set out in the treble clef. it is noteworthy that on the same page obikhod (above) issued and fully identical in the music sample, followed by a similar indication, "John Chant sign", but with the words, "Lord, have mercy."



How to explain this? Could the canonical chant from the Synodal Everyday tune have come into the Abkhazian folk song in some paradoxical way? So I had a completely legitimate idea to check the presence of some of its similarity in the Abkhazian Notable Everyday tune of 1912 edition. Which I did. And I found a tune there, more or less similar to the "Kirie Eleyson" from the Synodal Everyday tune (reciprocally to the song "Kililesa") in several chants, and almost identical version in the music to which "Alleluia" is sung [10], from. 4):

#### EXAMPLE 7



The absence of a similar chant with the words "Kiriye Aleyson" is explained by the fact that the Abkhazian musical Everyday tune was abridged and did not include the chants of the episcopal worship, and therefore of this sample, in Greek. Thus, it was possible to find out almost "literal" similarity of the three tunes: one of the folk song of "Kililesa" and two more from Russian and Abkhazian musical Everyday tunes!

What was the mechanism of rapprochement of these tunes? Here we can only put forward hypotheses. For example, this. As already noted, well-known performers of folk songs were involved in the creation of the Abkhazian musical Everyday tune. On the basis of this fact, it would seem that you might think that the "Kililesa" came into the musical text of the Liturgy in Abkhazian language with folk singers. But, of course, it is not so, after all, there is an identical melody in the Synodal Everyday tune, and it could not get there from the Abkhazian folk song! But why not assume the opposite: if Everyday tune did not "migrate" itself in the folk song? This suspicion will increase, given that the Abkhazian labor songs have been accompanied by rituals all along, and Orthodox priests often took part in these rituals. We can assume that the distorted Greek text and the congruous melody came to this rather archaic song long ago together with the prayer. Of course, this hypothesis needs a painstaking further investigation

and in many proofs. However, the example I adduced from the insufficiently explored religious and musical life of not so numerous Caucasian people can certainly serve as one of the good incentives for searching in this direction. I'm going to make a long stop near this tree of the "musical forest" at the crossroad of the paths...

Of course, the question of the degree of saturation of the text with comments, about how often it is necessary to make stops in our case, wandering in the space of the text which we are dealing with. There is no doubt that it will not be possible to give out a universal recipe here, commented texts are too different in content, genre, style and in structure, etc., commentators have to be dealt with very different tasks, not to mention the difference in their personalities. At the same time, I can state with a reasonable certainty that if I see half a page or even a page (or two) of not very lengthy text left without comment at all, then I have legitimate doubts about the fullness of the disclosure of the meaning of the "primary source". However, as in the opposite case, when you stumble on a comment for almost every word (unless, of course, there are no special reasons for that).

As an example of a certain harmony achieved between the free flow of the author's text and the stops for its comprehension, I can bring our conjoint comment with Yu.A. Zilberman on the letter of S.V. Rakhmaninoff to V.S. Gorovits. This message of the great composer and pianist, addressed to a very young Vladimir Gorovits at that time and dated January 13, 1928 and was discovered by Yu.A. Zilberman in the archives of Yale University (USA). It is significant that Rakhmaninoff wrote it hot on the heels, literally in the night after the triumphant New York debut of the Kiev pianist at Carnegie Hall with the First Piano Concerto by Tchaikovsky. We were interested in this letter, and together with Yu.A. Zilberman wrote to him a detailed commentary, accompanied by a large introductory section (as I see, this is an indispensable tool for every great commentary!). In the form of an article it was published in the journal "Musical Academy" [3].

First I will give Rakhmaninoff's letter in full:

**January 13, 1928**

*New York*

Dear friend!

Last night, in the artistic room, I could not tell you what I wanted: disturbed by others (1).

And I wanted to say this... I did not hear in my life such fluency, endurance and strength as You did. In opposition to many pianists "trotters", you are possessed of more musicality, sensation and great tone (2). And now I wanted to tell you, to warn, and to ask you, and to hope that your phenomenal technique would not become your goal. For example, yesterday, the octave passage in the 3rd part before Koda, of course beat the record for speed and strength, but... it was not musical. Or the beginning of Scherzo in the second part, where the music was intangible. About it, knowing it well, you could only guess... And a few more trifles. Each flaw is paltry, but it would be nice if you got rid of them (3). I hope that you will not complain about me for my old grumbling (4).

In conclusion, I want to congratulate you with great success with all my heart. I hope to see you on 31 January (5)<sup>16</sup>.

Of course, the best of all our comment will be revealed as a system to the reader, if he will address to the full text of the article which already mentioned here. Now I will only note that the key "in fact" here, is the commentary (3), where Rakhmaninoff talks about the octave passage in the Concert Tchaikovsky Concerto, before the final, "apotheosis" of the chanting theme of the rondo episode, to which since that time has stuck the label "swift octaves" with lucky hand of an American critic. We, of course, were interested in how Gorovits actually played then, and why, according to Rakhmaninoff, the octave passage was "not musical". Because the record of the 1928 performance does not exist, we tried to reconstruct the event by referring to the comparison of two famous phonograms of Gorovits with Arturo Toscanini, to the studio recording of 1941 and to the recording of a concert from Carnegie Hall on April 25, 1943. And we came to the surprising conclusion: the record of 1941 almost paradoxically repeated in "rapid octaves" all the errors and shortcomings noticed by Rakhmaninoff in 1928! But they, fortunately, were already completely outlived in the recording on April 25, 1943, at the famous concert of Rakhmaninoff's memory, broadcast on radio throughout America<sup>17</sup>. Moving away from this, we find out the creative reasons for the transformation that has taken place.

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<sup>16</sup> is given by: [3, p. 126]. currently, a letter is stored in the Yale university library: Gilmore music library of yale university. the papers of Vladimir and Wanda Toscanini Horowitz. mss 55. b. 8. f. 100. comment numbers are shown in the published text in parentheses, in bold.

<sup>17</sup> See in detail: [3, p. 136 -138].

Actually, this canvas organizes all our other comments, both the preceding ones (1, 2), and the subsequent ones (4, 5). At the same time, remarkable metamorphoses occur with time. The present time of the epistolary document is opened in the comments either in the past or in the future. We immerse ourselves in the past or in the place of interpretation of Tchaikovsky's First Piano Concerto in the creative biographies of Rachmaninoff and the young Gorovits, exploring the original history of Rakhmaninoff's Third Piano Concerto and his life in concert performances, explaining (already in the then real!) why the composer needed so much Gorovits-performer exactly in 1928: it turns out that the composer was looking for a talented interpreter of his own Third Concerto at that time. In passing, we explore the prehistory of the New York triumph of the Kiev pianist and, more broadly, the fact and reasons for his emigration. But we are going to the future, in all possible fullness reconstructing the picture of the friendly relations of two great musicians that lasted until Rakhmaninoff's death in 1943, or talking about the conjoint music-making of Gorovits and Rakhmaninoff in Beverly Hills in the summer of 1942 and what the two wonderful musicians thought about the Second World War and what they did for a common victory. And sometimes time makes passages quite dizzy, almost fantastic in the commentary. For example, we are transferring to Hamburg in 1986 and we are finding already quite old Vladimir Gorovits in the room of the hotel "Vier Jahreszeiten", where he wrote a letter 60 years after his own triumphal debut with Tchaikovsky's First concert in this German city, addressing it to "Peter Ilyich Tchaikovsky at the cemetery in Leningrad"<sup>18</sup>!

Thus, on the basis of all that has been said about Rakhmaninoff's letter, it can be alleged that the comments structure not only the "secondary text" (the text of the researcher), but also the "primary" (that is, the original), giving each additional depth and polysemy. Because the viewpoints are changing both spatial (from topographic, then geographic<sup>19</sup>, to "cosmic" - if it works, of course!), and time, because we can travel with the reader in time, both locally and globally, down to eternity, thus widening the historical and cultural horizon.

So, the general conclusion. "Slow reading," applied directly, risks turning the text from the forest into a swamp, in which you can get bogged down. And reading with stops not only makes it possible to select the necessary paths and not to miss any interesting tree on them, but

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<sup>18</sup> Gilmore Music Library of Yale University. The Papers of Vladimir and Wanda Toscanini Gorovits. MSS 55. B. 15. F. 206. See in detail: [3, c. 131 - 132].

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<sup>19</sup> See in the essay "Getting slowly in the Forest" from Umberto Eco's book "Six Walks in Literary Forests" [3, p. 132-137].



also opens the way to expanding contextual connections and generally awakens the fantasy of the commentator. And it would be good to extend such attitude to any texts: from the most tedious to the most wise! Not without reason Umberto Eco once remarked: "There is not only an exemplary reader of "Finnegan Wake", but also an exemplary reader of the railway timetable, and the text requires from each of them a different form of complicity. Of course, Joyce's instructions to the "ideal reader, the tormented ideal insomniac" are much more promising, but one should not ignore the precepts that precede the train schedule" [3, p. 35]. And he left to all of us a farewell message: "Forty years of rereading the same composition showed me what fools those are who say that preparation and meticulous analysis of the text kills its magic" [3, p. 25].

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