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**“DO’T THINK TO PUZZLE OUT DIVINE SECRETS...” TO THE ISSUE OF  
THE TOPIC”RETURN” IN THE PRELUDE BY S.V. RAKHMANINOV B-  
MINOR OR. 32 NO.10.**

*In the Article the author studies the problem of providentiality of the creative process in the historical retrospect. The transformation of the genre of Preludes has been demonstrated on the example of the Preludes or.32 No.21 B-minor by S.V. Rachmaninov. The analysis of the Prelude revealed its “ballad” sources related to the topic of “return”, as well as shaped communion with cantata “Homecoming” by E. Grieg. A similar theme became providential for Rachmaninov, who has predicted his own fate and reflected nostalgia, with which his foreign work will be permeated, in the work of the “Russian” period.*

*Keywords: providentially, prophecy, spiritual sight, the theme of "return" in the works of Rachmaninov, the ballad.*

A divine mission on the Earth has been determined for everyone. The God reveals His Secrets to the Chosen ones (such as the Old Testament Moses and John the Evangelist). Often, these people bring others to the light by the cost of their own sufferings and redemption, becoming passionarians. Seraphim Sarovsky taught to the personal spiritual feat: “Save yourself and thousands around you will be saved”. But the God leads the hand of gifted people, geniuses of science and art. No wonder that many of them recognized that the artistic, musical, literary images often unexpectedly, “are”, “descend”, “and come alive”. Is this not what Pushkin wrote in the poem “Muse”: “Reed was animated by divine breath” or “Prophet”:

*“And the six-winged Seraphim*

*Appeared at a crossroads.*

*With fingers so light as a dream*

*He touched my ears ...”*

*“Arise prophet and vizhd, and give ear,*

*I am filled with the will of my ...”*

Or S. Rachmaninov about Preludes or.3 No.2 cis-moll: “One day the Prelude just came by itself and I wrote it” [10, p. 94].

The role of this prelude can be considered fateful not only in art, but in the life of Sergei Vasilyevich: created, ironically, at the “America” Hotel (and, according to the words of O. Rizemana, interviewer of S. Rachmaninov “in a combination of these two words - Rachmaninoff and America - lies the prophecy, destined to be true”) [9, p. 70], marched triumphantly across Europe, brought such fame to the author of the Prelude that began to call him Mister Sharp Minor. Born as a separate piece, it marked the beginning of the cycle of Preludes in all 24 keynotes; and its final chords (O. Rizeman called them “Song of Destiny”) [9, p. 179] anticipated the bells of

introduction to the Second Pianoforte Concerto - a symbol of Rachmaninoff's works, under the chimes of which the tragic news of his death was announced in March 1943 by All-Union Radio...

The God's ways are mysterious and incomprehensible by a human mind, they can open in moments of inspiration to the poet, composer (remember the poetic lines of romance by N. Rimsky-Korsakov's "Octaves": "Harmony of the verse Don't Think to Puzzle out the Divine Secrets by the books of sages" ... "listen oaks dialect with your soul ... Experience and understand their unusual sound"). Sometimes the creators of works of art anticipate future events, other - as if localize. It is no accident that in 1893 (the year of the World Masonic Revolution) P. Tchaikovsky wrote the last Six Pathétique symphony (with intonations of the Orthodox Requiem), and the young S. Rachmaninov – post-sacramental Choir concert "In the prayers of the incessant Mother of God", and the theme of Fatum, Destiny, Dies irae (Day of wrath and Judgement) received such a development in their work.

In particular, *Dies irae* theme is recognized in the first and last symphonies by S. Rachmaninov, in the "Isle of the Dead", in the Rhapsody on a Theme of Paganini, in a variation on the theme of Corelli, in the "Symphonic Dances"). His songs are full of revelations, in literary texts which you can guess the thoughts and feelings of the musician-Man. For example, in the song "Destiny" unambiguous musical quotation - the theme of the Fifth Symphony of Beethoven. Word of Destiny so excited S. Rachmaninov during all his lifetime that four months prior to his death, he confessed: "- Yes ... one word, but what!" But despite submissiveness to it, in the words of O. Rizeman, "he respectfully declined the mysterious power with which the unknown gracious powers lead him through life - perhaps because he considered them only a source of inspiration" [9, p. 179].

13 Preludes op.32, along with "Etudes-pictures" op.33 and Liturgy of St. John Chrysostom were created in Russia, native and beloved Ivanovka, in summer of 1910 under the influence of "extra-musical experience". Then the composer could not imagine that after 7 years of October Revolution forced him to leave their homeland, the nostalgia for that will accompany him for the rest of life...

A scientist of the works by S. Rachmaninov I. Khannanov is considering the tragedy of the Russian musician from the standpoint of differences of the Russian mentality from the one of the Western Europe. In particular, in the Western mind the most serious offense for which should be the highest form of punishment, including the death penalty - the murder of one person to another. In Russia, in ancient times such serious as crimes against human life were crimes against the Motherland. "And during the last tragic revolutions the West demanded that the Russians abandon their homeland. The rationale was serious and thorough: before the revolution the country was in isolation, and was ruled by the totalitarian government ... It is expected that with the tragic history the Russians renounce the country itself. That has not happened much to the dismay of Western strategy [13, p.269]. So what's going on in their homeland in the Russian poet or composer cannot be presented as secondary in relation to what is done in his personal life" [13, p. 270]. And then he makes the important conclusion that "fateful reaction of Rachmaninoff on the most serious crime against you, to 1917, became picture-Etudes, Or.39. Act of Forgiveness, asking for forgiveness and seeking forgiveness heard in this small piano cycle. Rachmaninoff did not "describe" "the experience of the revolution" in a representative sense, and responded to the explicit and immediate signs of its approach. By his etudes-pictures he warned and experienced the revolution" himself [13, p. 271].

In this same context, we propose to consider the Prelude Or.32, including the Prelude in B minor. It Rachmaninoff prophetically foresaw their fate, his farewell to the homeland and longing for it.

A brilliant pianist, the first performer of his works, S. Rachmaninov, continuing the tradition of his great predecessors of F. Chopin and F. Liszt, enriched the genres of the Preludes and Etudes, evolved in the process of the style "crystallization". So, Prelude (from the Latin. *Prae* - before and *ludus* - game) of "small play, creating a background for the subsequent music" and Etude (fr. - Etude - study) [2, p. 274] from the guidance exercise turned into a highly separate plays (similar to Vocal Exercise - in the song "Vocalize"). According to Rachmaninov's words, "Prelude ... is a form of

absolute music intended for performance in front of a more significant musical party, or performing a function in the administration of any action, which is reflected in its title ... Absolute music may suggest or cause the listener's mood, but its primary function - to deliver intellectual pleasure by its beauty and diversity of its forms ... a function of foreplay is not in the image of the mood, and in the preparation of it. But as a musical play has a name, it is necessary so that the work to some extent could justify its importance". Writing easier "under the influence of extra-musical experiences ... especially if we bear in mind the small pianoforte plays", he did not "decode" his music: "Sometimes I try to express the sounds of a certain idea or a story, without indicating the source of my inspiration. But all this does not mean that I'm writing program music" [10, p. 147].

A new genre created by S. Rachmaninov – "Etude-Picture" was born at the junction of the adjacent arts: music and painting with his "fable, story styling" (an expression of E. Nazaikinskii). Headlining Etudes, he gave some clues (like the tale of "Little Red Riding Hood" in the Etude-Picture in A minor). It's known that Rachmaninov wrote the symphonic poem "Isle of the Dead" under the impression of painting by Swiss artist symbolist A. Böcklin. But it turns out, and his other paintings - prototypes of some Rachmaninoff's Preludes: the painting "Morning» - Ges-dur, Noah, and "Die Heimkehr" ("Return of the Native", 1887), according to the composer, inspired by the "history, which can be ... summed up in one word – return" [5, p. 218] - h-moll, Noah.

Note that in 1872 with the same title "Homecoming" a cantata op.31 by E. Grieg was written on the poem by B. Bjornson (for the restoration of the ancient monument of Norway - Trondheim Castle, founded, according to legend, in the X century by King Olav Tryugvasonom), a story about returning home after long wanderings of the young king. Shocked beauty of his native northern nature: mountains, cliffs, waterfalls, sea, he vows to found a great temple - a stronghold of Christianity, a symbol of power and greatness of Norway. He was echoed squad.

Perhaps A. Böcklin knew about the poem by B. Bjornson and cantata by E. Grieg. Inspired by them, 15 years later he wrote his picture. At the turn of XIX-XX

centuries stylized medieval painting refers to A. Böcklin favorite romantic, ballad genre. A typical “for historical ballads introductions - at Nazaikinskii - is a formula from the beginning referring students to the distant past, which snatched some definite-indefinite time - once, once, once, once etc. [6, p. 201]. Such introductions are found in fairy tales: “In a certain kingdom, in a state”, “Once upon a time”, etc.

Initially, the European ballad was an epic song accompanied by dancing; stanza of text interspersed with choral singing and dance moves. In the future, as people’s epic genre, the ballad hits the romantic poetry, and then the music. A poetic and musical rhythm of ballads is usually – tetrapody amphibrach. Professional composers, for example, Western romance F. Schubert, R. Schumann, J. Brahms, F. Chopin, E. Grieg wrote music for the ballad “known literary texts” [6, p.303], using the characteristic ballads three times in the development of plot. Russian poets also turned to the genre of ballads, in particular, the V.A. Zhukovsky “Three Songs” (“Do I sing a merry song scald?”), Pushkin’s “Song of Wise Oleg” (“How now Prophetic Oleg Gather”).

In the early twentieth century, according to the observations of E. Rucevskaya, “the possibility of translating poetic rhythm to the music ... interest of both the arts - music and literature”. So, S. Taneyev said that “at the heart of the epics there is known musical pattern ... any style can be stretched some (half), then accelerated (quarter, eighth) ... if in the epic to record line by line by note signs, you can see a link between rhythm and logical stress”, and A. White, “distributed method of fixing musical rhythm of folklore to the written poetic speech” [11, vol. 2, p. 52, 53].

In the musical ballad a certain rhythm corresponds to literary size: usually off-beat, 6/8 or 12/8 with dotted line. This feature was brilliantly embodied by P.I. Tchaikovsky, for example, in the introduction to the theme of “Queen of Spades”. The main theme of the Fifth Symphony (the difference in the amount of not 12/8 and 6/8 and some bends the melody) is rhythmically and tonally to her. In the ballad by Tomsy, despite the size of 4/4 “ballad” is palpable and in upbeat melodies and intonations of the same narrative, only without dashes straight eighth notes, and even

in the general tone in E Minor.

S. Rachmaninov has put the characteristic features of ballads; in particular, the ones used by P. Tchaikovsky, in the basis of the rhythm of the Prelude in B Minor. The similarity with E. Grieg (a favorite harmonic major scale) may be noted, particularly in the reprise. So perhaps Prelude by S. Rachmaninoff was inspired both by the painting by A. Böcklin “Homecoming”, and by the cantata of the same name by E. Grieg. The interest in this story is like a premonition of Rachmaninoff of his future fate and nostalgia for the homeland. We can find something akin in B. Pasternak: “... .. dizzying approach to the house, which is safe and there is in the world, and where every stone roads. That’s what life was, that it was an experience, that’s what he meant art - visit to the family, return to their resumption of existence” [8, p. 168].

The gloomy mood, typical of many works of Rachmaninoff in the 10-ies of XX century, is reflected in the Prelude, which ternary form (large middle section and networking areas, especially in the transition to the reprise) used by the composer to create a sharp contrast enhancing the overall tragedy of the work.

Size - 4/4 as in the ballad by Tomsy. The Prelude begins because of the measure by a plagal turnover – S-T. Dotted triplet rhythm threads the upper and middle voices (dotted eighth-sixteenth-eighth) gives it a “royal” shade (remember the story painting by A. Böcklin “Homecoming”. The feeling of “ballad” reinforce “narrative” character of the melody steadily slipping into the lower, “dark” registers underlined minor mode and muted sonority:



The main theme emerges from the laconic repetitions of a second-motif, accompanied by dimensional bells (Russian, Orthodox character is underlined by plagal harmonies ts-VI-t).

The mood of the middle part of the Prelude is angry and protest. Recycling second intonation of the first theme, S. Rachmaninov creates a new, as if with an effort to move up to the sonorous melody, solid texture. Deep and powerful bass beats echoing similar to Russian bells. “The rolling” chords that fill the sound space, due to its rhythmic structure (2 triplets, the first of which - without a strong share) enhance the feeling of pressure, some oppressive force, and octave-chord presentation topics with enlarged compared to the outermost parts rhythmic patterns underscore the harsh and courageous nature of the musical image. However, there is repayment, expressed in the rehearsal theme middle section and dimensional returning bell strikes.



According to E. Nazaikinskii in the Russian practice, in contrast to Western bells, “tunes are not ideal ... and single strokes and alternating high and low of the bells”, but “in the provided genres of Russian music the most striking features create the effect of the bell tower has a piano” [ 6, p. 195].

Instant emotional “explosion” in the figurations-passages of a small cadenza- and again there is a sad first theme, and exactly only 3 cycles of the first sentence are repeated, several variations in C major and E minor lead to a small bundle, borrowed from the 1st part of the Prelude (the 10th cycle, the left-hand), but in the final part of

it “dense”: the melody sounds in both hands. If the 1st part of this motivic seed “grows” into a large middle part, the conclusion is “winding down”, leading to comparisons in B major and B minor chords and chromatic thirds of small strokes. This tonal uncertainty, incompleteness composer raises the question, the answer to which shall be given by the performers of future generations.

Working on Preludes, you should take into account that originally both op.23, and op.32 were not intended as cycle (they were composed with a gap of 8, and considering op.3 - 18 years), “dramaturgy” cycle later lined up: in all 24 key tones, inheriting the tradition of J.S. Bach and F. Chopin; in compared with key tones (paired preludes after minor almost always is major, both of the final opus); in the grouping of genres and images; specific repeating musical means of expression (particularly in op.32); in the sense arch from first to last Preludes “reincarnation” cis first in the latest Des Prelude with a symbolic inversion of motives - descending Quintas rising quarts cis-Des (perhaps in this lies the idea of return); and major final “bell” chords (which denies attributed Rachmaninoff “overwhelming minor” of his works). It may be noted another combining technique: inclusion of almost all minor Prelude (and some major) gradual movement (more octaves or chords) that resembles the steps (we call them “Gait of Destiny”).

Of course, it was difficult for S. Rachmaninoff, a sensible modern person, on the background of upheavals of the twentieth century, to refrain from general disruptive and apocalyptic moods. But, as a person and musician, faithful to his aesthetic principles, he confronted them, “Music composer should express the spirit of the country in which he was born, his love, his faith and thought have arisen under the influence of books, paintings, which he loves. It should be a generalization of the life experience of the composer’s time ... can change the musical technique, but it will never change the mission of music ... Time brings a sentence, makes a choice between the eternal and the artificial, and inevitably retains the goodness, truth and beauty”, [10, p. 145]. These words are particularly important today, as a call for the preservation of culture in general and music in particular.

A brilliant original artist, S. Rachmaninoff stood firm on the Russian national



soil, based on the age-old traditions of the Russian and the world music culture, for “Inevitably, every major creator - always grows” on the shoulders “of some tradition, always influenced by his time, but, being subjectively major creative person creates a unique new values” [11, p. 72].

Starting to play Rachmaninov cycle, the performer must clearly represent the varying sequence of plays, listening to the wishes of the Rachmaninov: “the success and vitality of the interpretation is largely dependent on the strength and vitality of imagination artist”, but “the composer has a great gift, because he must first than do - imagine ... with such force that in his mind there is a clear picture of the future work ...” [9, p.129].

Rachmaninov idea is life and death, beauty and love, the national (but not nationalist) has started and therefore more indicative of “Russian period” of his work, when a series of Preludes was written. For him the basics of music are melody, towering with its beauty over the “ashes” of the twentieth century: “I myself would never proceed with writing in a contemporary style, which would be completely at odds with the laws of tonality and harmony. I would have never learned to love this kind of music” [10, p. 145].

By chanting the divine salvation, as the moral law, “the last romantic” S. Rachmaninov “humanize” this topic in the true Orthodox tradition, uniting earth with Heaven, combining folk melodies and Russian religious music, enriching Russian national stylistics with his frets and metro-rhythmical finds. After all, according to E. Nazaikinskii, – a “Composer, creating a work, and working on his (her) own style, looks at all the other music as a stylistic environment” [6, p. 44], which implies a certain geographical area, historical period, reliance on the traditions of its predecessors, while maintaining the individual and creating a new one. This is the close interaction between the style of “copyright”, “historic” and “national” (definition of E. Nazaikinskii), which meant Rachmaninov, saying, “My Motherland left a mark on my character and my views. My music is the fruit of my character, and because it is Russian music” [9, p. 50].

And according to P. Florensky, “all style of the works of the age” shall be

determined “not by the individual arbitrariness, even not by the inner mind and flair of a separate artist, but by the history of the mind, the collective mind of peoples and times” [12, p. 105]. And it’s safe to say that S. Rachmaninov as a composer and performer was one of the passionarians and re-transmitter of the Divine will, who knew the secrets of Music. And with his music in all of his creative activities he reflected the real events and the world around him, and looking far ahead, anticipated, warned, warned, and holding his hands to his genius for posterity and followers of his art, his country and his faith.

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