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**THE PHENOMENON OF MOSES IN MUSIC ART. PART 2. "MOSES" BY  
ROSSINI, PAGANINI, PAGANINI-L.SILVA**

*The article is devoted to problems of identification of instrumental variations by opera-symphony primary source and transcriptions of these variations for other instruments, as well as the application of complex analysis method in the study of such works. As an example, we used the final prayer of Moses with the chorus from Rossini's opera "Moses in Egypt", Paganini violin Variations, written on this topic by Rossini, cello and violin transcription of these variations.*

**Keywords:** *Moses, prayer, variations, introductions, Rossini, Paganini, Silva.*

In the first part of this work [5], we have in detail covered the history of creating opera "Moses" by G. Rossini, and in particular - prayer with the chorus from the opera - and Variations of Paganini on G string on the theme of the named prayer by Rossini; showed the motivation of creating both masterpieces and answered the main question of performers-string players, "Why are variations called "Moses" and why on one string?". Juicy details of these works appearance, no doubt, influenced the genre and stylistic features of these creations. So to "save" the whole opera the most suitable genre was prayer that in the mouth of Moses fulfilled, we can say, the historical mission; Paganini, in his turn, being impressed by the music of the opera and the prayer itself, created variations - but in that performing manner, original and we can say unique, which was available only to him - on one string. However, the integrity of the impression from the work in question can be achieved only in case of comprehensive theoretical analysis of the issues involved form-making, harmony and timbre of color, symbols, as well as some performing aspects. Such a view is not reflected in the research literature, both in terms of the work in question, and in relation to other instrumental variation cycles and their transcriptions, and therefore should be of interest to performers (both string players and pianists-accompanists). Identifying variations and the opera-symphony primary source was the impetus, the theme of the cycle - a necessary part of the preparation of the performer, responsible for the accuracy of style, articulation, bar and dynamic

realization of the work. When working with transcriptions for other instruments it is necessary to take into account the role of the voice.

*G. Rossini. Prayer and Chorus from the opera "Moses", action IV, scene III [6].* Only by the genius of Rossini can be explained such well-chosen music and the ratio of the melody and the form of final appeal of long-suffering Jewish people and their leader, Moses, to the higher powers, to God. Rossini achieved this thanks to a simple solution: couplet form, in which the solo - in G minor, chorus - in parallel B-flat-major (three such verses) - and the final scene in which the main theme (solo) sounds in the same name major key - G major. From musicological point we note only fret transformation of melody in the last episode, but in terms of the listeners' perception – it is a new section, or the grand finale with the coda. The prayer is very small in size - only 62 bars. However, its importance and greatness is confirmed numerologically: "8" – is the symbol of eternity, infinity. Did Rossini know about this? And how much did the creation of this prayer correspond to the random spontaneity of the scroll structure formed with regular repetition of numbers "8" and "6", giving a total of "14" as the number of one verse? This issue is almost rhetoric. The fact that the structure of prayer in its basis contains number "14" may indicate a connection with the biblical symbolism. This number is repeated four times: three times - as the cell "solo-chorus" and one time - as the second part of the prayer. In the Bible, "14" - is the number of generations in each of the 3 periods preceding the birth of the Messiah<sup>10</sup> (three verses of prayer for every 14 bars - that is a symbolic reference to the divinity of the path chosen by Moses for his people); «14» also coincides with the numeric value of the Hebrew letters spelling the name of the progenitor of the Messiah - King David [4]; there are other symbolic aspects of this number, not directly related to the subject of our study<sup>11</sup>.

<sup>10</sup>

□"So all the generations from Abraham to David are fourteen generations; and from David until the carrying away into Babylon are fourteen generations; and from the carrying away into Babylon unto Christ are fourteen generations" [1, Matthew 1:17].

<sup>11</sup>

□The ratio of the numbers "3" and "14" is also known since ancient times as the number of "Pi" - 3.14. That "14" -

Random coincidence of these moments is also possible. But Paganini, following Rossini, in his variations retains this very form (3x14), for which consciously rejects 6-bar entry and begins the work immediately with the theme (about it - below).

Let us consider the structure of Rossini's Prayer on the scheme:

Introduction	1 <sup>st</sup> verse	2 <sup>nd</sup> verse	3 <sup>rd</sup> verse	II phase (Finale with coda)
Orchestra	Solo: Moses (basso)	Solo: Eleazar (tenor) Clarinet, faggot	Solo: Aneida (soprano)  Chorus: soloists, chorus, orchestra	Soloists+ chorus+ orchestra
	Chorus: soloists, chorus, orchestra	Chorus: soloists, chorus, orchestra		

Вступление Оркестр	1-й куплет Solo: Моисей (бас)  Припев: солисты, хор, оркестр	2-й куплет Solo: Элеазар (тенор) Кларнет, фэгот Припев: солисты, хор, оркестр	3-й куплет Solo: Анеида (сопрано)  Припев: солисты, хор, оркестр	II фаза (Финал с кодой) Солисты + хор + оркестр
6 т.	8 т. + 6 т.	8 т. + 6 т.	8 т. + 6 т.	8 т. + 6 т.
	14	14	14	14
<b>g-moll</b>	g: B:	g: B:	g: B:	<b>G-dur</b>

**62 такта**

**62 bars**

Graphical representation clearly shows the uncomplicated structure of number, the frequency of numerical sequences, logic relation of vocal and instrumental timbres in each of the verses. The unifying factor, except couplet form, it is the leit-accompaniment of the harp. This is a very good dramatic move: on the one hand, it is a symbolic image of the water element, and on the other - the symbol of sacredness of Moses's appealing to God.

It is opened with 6-bar introduction (t-s-D –VII#7-D7-VI-N-D) by the full orchestra with evident use of musical-rhetorical devices - figure aposiopesis and suspiratio<sup>12</sup>.

<sup>12</sup> is the name and the number of J.S. Bach, we mention only as general information.

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□Aposiopesis - pauses, often with fermata, in all voices; represents infinity, eternity;

Suspiratio - is characterized by second descending intonations, symbolizes sighs, groans [2].

**1st verse.** Bars 7-14 (8 bars - solo) – Moses's solo to the accompaniment of the harp; a picture of the Prophet's communication with God "face to face". Wind and string group are included only when cadenzing. The remaining part of the soloists (tenor, mezzo-soprano, soprano) and the choir join in the chorus (B-dur) - bars 15-20 (6 bars). Flute and oboe melody are duplicating the melody and the string group creates a harmonic foundation.

**2nd verse.** Bars 21-28 – Eleazar's solo (tenor), the brother of Moses; also sounds to the accompaniment of the harp. But together with it clarinet and faggot play solo – the instruments with "dense" sounding that, on the one hand, timbrely strengthens the score, on the other hand - symbolizes the absence of the character's right to sole communion with God. Chorus (bars 29-34) - is built on the principle of the first chorus.

**3rd verse.** Bars 35-42 – Aneida's solo (soprano), niece of Moses; the same accompaniment of the harp and instrumental duplicating of the theme. However, this time together with the voice the flute and the clarinet are playing solo - quite easy and, at the same time, voluminous combination of timbres. As in the 2nd verse, timbre saturation of the score occurs and the symbolic aspect is repeated. Chorus (bars 43-48) is similar to the first two. The fact that preference is given to young Aneida and not Mary, is no accident. After all, against the background of historical events love conflict is unfolding - between Aneida and Amenofi, the son of the Pharaoh. The heroine refuses her own happiness, sacrificing her feelings in the name of a great idea - the outcome of her people out of Egypt.

The tessitura changes in the prayer from verse to verse symbolize the ascent to God (from bass - to soprano). Interestingly, the present Mary in the ensemble of soloists (mezzo-soprano), the sister of Moses, is involved in this scene of prayer only in ensemble and choral singing.

**The second phase** of the prayer (bars 49-62) - conducting the theme in the same G major; a quartet of soloists is involved, chorus and full orchestra with duplicating the melody by the flute, the clarinet and 1<sup>st</sup> violins. Bars 49-53 - 1st sentence, bars 53-57 -

2nd sentence, bars 57-62 (6 bars) - cadence and coda. As noted above, the modal-modified theme with a coda performed by all the members of the ensemble, choir and orchestra gives the impression of a large ecstatic finale.

Thus, in the analysis of Rossini's Prayer, we found that all elements of the artistic whole, having not spontaneous, but much thoughtful order are directed at sacralizing the number and filling it with symbolic and mystical meaning.

In the light of the analysis of Prayer by Rossini becomes clear the motivation of the form and violin methods in Paganini's Variations on this theme.

Let us consider the violin work in detail. Several aspects should be at once noted coming to the attention: form-making (and together with it - the symbolic one), intonation-rhythmic and performing. In the light of emerging in the XIX century brilliant instrumental performing style such an integrated approach to the analysis is the only possible method for studying the works of this type.

*N. Paganini. "Introduction and Variations on the Prayer of Moses from opera "Moses" by Rossini ("Sonata-prayer") at the IV string for Violin and Orchestra" (Introduzione e variazioni sulla Preghiera dell' opera "Mose" di Rossini ("Sonata a Preghiera") sul 4<sup>a</sup> corda per violino e orchestra) [3].* For everyone this work is associated with the final prayer of Moses from the 4th action. However, not everything is so simple. The variations were created soon under general impression of the opera, as prayer itself, preserving Rossini's melody and form, is set out in the introduction, and the theme for the variations itself – is not nothing else but a paraphrase on the intonation of prayer, and some orchestral episodes of opera.

*Introduction*, must be mentioned, is written with great respect for the genius of Rossini. Harmonically and texturally Paganini does not deviate from the original; moreover, by various registers and techniques he tries to achieve tonal match with it (see below). It may seem incredible, but Paganini tried to save even the symbolic aspect of the form, while reducing the prayer of the whole verse. One gets the impression that he grasped the basic meaning of prayer and translates it into his work without changes - as

the Law. Prayer for Paganini, like many of his contemporaries – is the visit card of opera "Moses". That is why it is presented in the form of introduction, but not the theme for the variations. Some other material varies, as was mentioned,.

It was earlier mentioned about the mystical combination of numbers «14» x «3» in Rossini's prayer; in Paganini's introduction, we find the same combination «3x14»: 2 verse (14 bar + 14 bar) + major conducting of the theme (14 bar) + 3 bars of cadence, composed by the type of vocal opera cadence. In other words, there is kept the symbolic biblical overtone "three times 14". After introduction comes the theme itself that varies only in three variations and the finale. Intonationally it reminds major holding the prayer (the same passing quart upward move to the sixth), and genrelly – the 2nd theme from the introduction, of the 4th stage of the 1st d., of the 3rd stage of the 2nd d. (the same march-like same rhythm, syncopations). By its march-like character and remark Tempo alla marcia the theme resemble the other marches of the opera. It would be better to talk about Paganini's own theme, who sensitively caught the intonational structure of Rossini's thematism (using dotted jump to Part 4 both in march-like and in the lyrical episodes), pass-through rhythmic of the whole opera (dotted lines, syncopations), a brilliant use of virtuoso opportunities of the orchestra. All this wealth he perfectly inimitably embodied in the brilliant play which he and called this way "Bravour variations." Of course, prayer as the quintessence of opera and its culmination could not excite a violinist. But the fact that for the theme were chosen march-like intonations, in the best way possible measurable to virtuoso processing favors the general romantic concept of the work. The theme - is the result of understanding the language of music-intonation language of opera, its nature: it is the pathos, heroism and epics of the events reflected in the opera. An incredible coincidence may seem that the numerological number of Paganini's Variations is also "8" - 215 bars in the work:

Introduction	Theme	Var. 1	Var. 2	Var. 3	Finale
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Интродукция	Тема	Вар1	Вар2	Вар.3	Финал
14+14+14+3	8 :   8 :   16+16	8 :   8 :   16+16	16  16+16+4    16+16+16+4	8 :   15    16+15	23 23
45	32	32	52	31	23
<b>215 тактов.</b>					

### 215 bars

The chart clearly shows how the sections are structured, how "non-squareness" of the introduction is combined with "squareness" of the theme itself and variations, how form in the 2nd variation is consolidated, repeating the principle of the tripleconduction (from the introduction). This visual aspect is very important for the musician, always solving the problem of performing form. Of particular note is the uniqueness and complexity of the artistic solution of Paganini, as all the infinite variety of colors is achieved by specific violin strokes and techniques only on one string!

Firstly, it should be at once noted that Paganini was a master of ingenuity and "trickery." All his concerts innovations were of theatrical action nature; one of them - the demonstrative removal of three strings before the performance of the Variations. When on the fingerboard G string was left alone the instrument wad rebuilt: the string was configured like B flat. This is evidenced by the remarks made by the editors and publishers of this work. The evidence of adjustment to a different height was also the tonal inconsistency of the solo and accompanying parties in the notes: accompaniment – in es-moll, solo – c-moll. In the introduction, which, as we have seen, copied Rossini's Prayer the violinist (Paganini) had not an easy task of imitating the vocal sounds of bass, soprano, chorus. To play the voice of Moses (bass), the violinist carries the theme using natural overtones of the G string (the thickest string on the violin), finger vibration technique of transitions and mastery of bow distribution method. Eleazar's party (tenor) is not played since the register possibilities of the violin would not allow further sufficiently highlighting the theme of soprano. To show the contrast between the bass line of Moses and the soprano parts Aneida, Paganini gives the theme to quint flageolets (which allows raising tessitura on another octave). The apotheosis of the prayer is the

sound of the entire choir and the entire ensemble of soloists – is reproduced due to the use of a wide bow and bright dynamics. At the end, Paganini himself adds cadence in the spirit of Rossini's opera arias. This improvisational element, on the one hand, finishes the introduction, alluding to the original vocal nature of thematism, and on the other hand – serves as flexible transition directly to a theme with variations. Throughout the entire introduction, with accompaniment (mostly by piano), the sound of the harp is imitated, and in the finale - tutti orchestra. In the theme (Tempo alla Marcia) march-like character is achieved by using sharp, almost eccentric touches; "freedom" of performer is "encouraged" by scanty harmonic accompaniment. The first variation is immediately calculated to demonstrate the brilliant virtuoso style with all the trappings of fine art and asymmetrical strokes; the second variation shows sparkling energy, playfulness (brilliant passage ups in the sounds of c common chords, natural flageolets and quarts); the 3rd variations are presented by the so-called "Paganini bowing" and «ponticello». Brilliant triplet technique in the finale, bravura ups to the basic steps of triads, technique of flageolets, as well as enchanting jumps at variable tonic-dominant harmony - all this combined with very fast pace. Literally in each episode Paganini shows genuine virtuosity, inventiveness, embodiment of boundless living creative energy and mastery of violin technique. This, as well as deep insight into the figurative sphere of variations, understanding the philosophical concept of the primary source (opera), "getting into" the image of the praying people as a whole and each of the characters individually (and especially - Moses) – is required from contemporary performers too. That is why such close attention is paid to the analysis of Rossini's prayer and description of combination of vocal and instrumental sounds in it. Not easy tasks are put to accompanist as well, in spite of fairly simple structure of accompaniment. The decisive role in the successful accompaniment is played by a sense of time: agogic deviations and "hooliganism" of the soloist require increased attention and rapid response of accompanist or conductor.

Variations, as mentioned above, have taken a worthy place in the cello performers' repertoire. Their sound on the cello is so organic, that many do not even know about the

violin primary source. The most popular arrangement for cello made by L. Silva<sup>13</sup>. The transcription of these variations for cello is performed on string *A* in D minor tonality. In spite of the strict adherence to the original text, some timbre colors and strokes remain unaccounted for. Thus completely rethought was the ratio of timbres in the introduction, compared with the violin primary source. Both are written in one of the register, the only difference being the dynamic nuances: 1st conduct – mP, 2nd conduct – F (although Paganini has it vice versa). This eliminates the method of flageolet playing, and together with it - high tessitura. Another difference in the solo part - is the singing of dominant third on Fermata (on the last notes of cadence) not over m. 2, like Paganini, but through b. 2. Maybe it's just publishing a typo. In this case, the performer has to rely more on the primary source text. In the 1st variation (t. 11 without repetition), perhaps guided by the complexity of the technical performance the disappears descending chromatic move in the range of an octave (again on the dominant, in the cadence part) and ascending melodic minor (in the tonic, again in octave range, t. 12). However, cellists cope with a much more serious technical difficulties. In the 2nd variation (t. 24 without repeating) the upward move by the sounds of la-major triad somewhat simplified compared with the violin. In the finale (t. 9 without repetition) downward move by the sounds of diminished seventh chord in the range of two octaves is represented in the form of an asymmetrical double-stroke, unlike the asymmetric triplet singings of the violin. Even melodic material is changed in the coda: bravura stretta of the violin is built on the alternation of tonic and the dominant arpeggios, while for the cello – tonic trihord and the dominant chord; the final triplet ascending passage of the tonic arpeggio sounds was replaced by the asymmetric double stroke; there is no cello and near-final chord in the party. Significantly changed throughout the work was the party of accompaniment compared to the original (we assume from the editorial of B. Bezekirsky) in the cello version accompaniment was reduced to strictly harmonic function, it is local and

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<sup>13</sup>Luigi Silva (1903-1961) - Italian-American cellist, Arturo Bonucci's student, winner of Luigi Boccherini award, professor of Juilliard School, author of some cello arrangements.

compact. That is the cello transcription of L. Silva. However, the performing practice shows that many of the cellists use unpublished, so to say "manual" transcriptions (made independently, or rewritten). In the process of transferring from hand to hand, the authorship is lost as a rule. But this is not necessary, because often the transposition of the works into a different tonality - it is an integral part of the work of concertmaster and even the soloist. In such adapted for the cello version there is differentiation of voices in the prayer due to the execution of the theme in different registers (2nd solo of the cello an octave higher than in the 1st solo, while for the violin - fifths flageolets, and chorus - on the contrary: for the cello quart flageolets, and for the violin – the string is closed). However, the cadence cannot exclude the loss of some flowery turns in the cadence. The next match with the violin version, unlike the arrangement of L. Silva - bravura stretta in the finale. Like for the violin, here alternate ascending arpeggios by the sounds of the tonic and dominant (4 bars), although the latter ascending passage is identical to the version of L. Silva. The accompaniment like the solo part is more like a peculiar mix of editorial by Bezekirsky B. and L. Silva: the introduction is dominated by violin version, in the theme with variations - version by L. Silva. Therefore, those who created the second version considered by us cello version of the work, were familiar with both the original, and arrangement by Silva because from each version has been taken all the dynamic and convenient in terms of both cello and concertmaster performance. When comparing the two cello versions of the Variations there appears the feeling that the arranger N improved the edition by L. Silva due to timbering the solo part and coloring the accompaniment in the introduction, as well as by bravura and brilliance in the final stretto. This version of transcription is the most popular among the cellists and well founded by technical and acoustic possibilities of the cello.

Within the study a thematic analysis of works was conducted, the identification of thematism of Variations and opera, as well as cello and violin transcription of the violin original; there was covered the symbolic aspect of forms and methods of its sacralization; were considered the specific performing techniques, imitating the sound of

different timbre voices on just one violin string.

The analysis of prayer and variations showed not only their similarities and differences in intonation and form-making spheres, but also raised the figurative-content side which for the performer is no less important than the technique of playing the instrument and the background of executable pieces appearance. The works created almost simultaneously by Italian composers, in spite of the sacred original impulse, have completely different genre, style, and even performing energy focus. Prayer is a sample of the spiritual genre, variations – of the concert one; Prayer in the "Moses" is part of the opera, variations - instrumental piece; prayer in the opera is performed by the ensemble of soloists, choir and orchestra, variations – by a soloist with orchestra or concertmaster; the nature of prayer is mass meditation, nature of variations - bravura, virtuosity. All these aspects are very important for the performer touching Paganini's Variations. These details are significant not only for violinists, but also the cellists taking this work to the repertoire. And all the details of Rossini's prayer should help instrumentalist most accurately translate the author's figurative intention. During the analysis held, we once again were able to see in the brilliant simplicity of the solutions found by composers for the realization of the phenomenality of the image of the biblical hero - Moses.

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