

УДК 304.44

The Musical Symbol of Russia's Fate in Sergey Rachmaninoff's Music

Vera P. Lozinskaya*

Siberian Federal University
79 Svobodny, Krasnoyarsk, 660041, Russia

Received 20.03.2016, received in revised form 15.04.2016, accepted 18.06.2016

The turn of the 19th-20th centuries in Russian history is characterized by outstanding achievements, discoveries, economic modernization, strong personalities and talents, on the one hand, and on the other, by social disasters, revolutions and wars. This time was called the Silver Age. Russian music at that time was at the forefront of musical culture. Sergey Rachmaninoff is a typical representative of the classical traditions of the Russian culture. He is a major and original composer, whose work is connected with the historical memory of the people, with centuries-old traditions of the spiritual life of Russia, with all its cultural and artistic heritage.

This article considers three symphonies and the symphonic poem "The Bells". The relevance of Sergey Rachmaninoff's creative work consists in the revival of the musical culture of ancient Russia, use of the znamenny chant not only in religious pieces, but also in instrumental ones. Almost all his music contains chime melodies.

Rachmaninoff filled his art with life, responded to everything that surrounded him. The value of his music is in its national, Russian character, the ability to express the time, thoughts and feelings. The love for Russia is felt in every piece, every note of the great artist. The music of the composer was modern in spirit then and it is now.

Keywords: Russia, spiritual music culture, znamenny chant, symphony, chiming, Russian folk melodies, medieval catholic sequence.

DOI: 10.17516/1997-1370-2016-9-8-1863-1873.

Research area: culture studies.

When the society ceases to understand the music of Bach, Rachmaninoff and other geniuses, then music ceases to be the means of maintaining the great lust for life.

The light of the unheard-of-beauty becomes dim in people...

*V.V. Medushevskii, Doctor of Culture Studies, Professor,
Honoured Artist of the Russian Federation*

Music is one of the generous gifts of the Lord to people. How are the melodies born, how do the seven notes affect the destiny of man, the history of

our world created and filled with His grace? Creating sacred music as well as iconography is given from above. The Divine Providence endows artists (icon

painters) with spiritual sight, and musicians with a special spiritual ear open to the sounds of the Divine harmony. There are those who have been given to hear the music, and to heal the body and soul with the talent they have been given. One of them is Sergey Rachmaninoff, a great composer, pianist and conductor (Vinarova, 2013).

Sergey Rachmaninoff belongs to the composers that had recreated spiritual musical culture of ancient Russia at the new level. In many of his music pieces he used the *znamenny* chant. *Znamenny* singing is not just a form of music recorded by symbols, but it is the most spiritual and musical culture of ancient Russia, which is perceived as an inheritance from the eight music modes of John of Damascus – *Octoechos*. As *znamenny* singing is organically linked with the natural melody of the Church Slavonic language, so the eight music modes are connected with the Greek liturgical language.

Sergey Rachmaninoff was born in Russia, and since childhood had absorbed the domestic culture. Regardless the nationality of the artist and his time, true creativity goes beyond nationality and becomes the world heritage. Growing out of the national culture, what is great in art becomes a revelation for the whole world. Thus, the “All-night Vigil” by Sergey Rachmaninoff can be put on a par with the “Trinity” by A. Rublev, “Passions” by Bach, “Requiem” by V.A. Mozart.

Sergey Rachmaninoff's music is spiritually rich and majestic, delicate, colourful and powerful. The composer's music tells the world about God and Holy Russia, which glorifies Him with unique chiming. His music tells about Russia with its vast lands decorated with strict monasteries, magnificent temples with golden domes and small churches filled with miracle-working icons, sublime prayers and spiritual songs. This is Russia the great musician had known and remembered from his childhood (Vinarova, 2013).

S. Rachmaninoff's maternal grandmother – the general's wife Sophia Aleksandrovna Butakova – played a special role in his life. She often took her beloved grandson away to Novgorod. Rachmaninoff's half-cousin, composer N.M. Strelnikov (1888-1939) recalled that Sophia Aleksandrovna had “a deep voice with a velvety tone, a soulful style of singing, excellent diction and amazing, rare memory that she had preserved until the last days of her life.

Sophia Aleksandrovna was revered as a connoisseur of church singing. In this area, she was an unquestioned authority, the only one of the kind, which even all ecclesiastical superiors in Novgorod reckoned with. Regents of Novgorod churches treated Sophia Aleksandrovna as a peculiar informal inspector”. (Apetian, 1988). In her house Rachmaninoff met the collector of Russian epics and *guslyar* Trofim Riabinin. While living with his grandmother, the boy attended church services, received the sacraments, visited Novgorod monasteries, listened to the singing of monks – the old *znamenny* chant, became acquainted with the canons of the eight modes of music called “angelic singing” in Russia.

Not far from the house of Sophia Aleksandrovna there was the temple of Theodore Stratelates and a familiar sexton lifted the boy to the bell tower. Sergey had learned to distinguish the voices of the bells: *veche* and alarm, messaging and *polyeleos*. Their wondrous chime entered the heart of the future composer. The first impression of the fine and powerful bell sound left its mark on all the music of the composer. Years later, it revived in the sounds of the Piano Concerto No.2.

During his life in Moscow, Sergey Rachmaninoff frequently attended Andronikov monastery, Dormition Cathedral and other churches of Moscow, where at that time the monotonic *znamenny* (*stolpovoy*) chant sounded. He always took notes of what he had heard.

Rachmaninoff's friend, composer A.F. Goedicke recalled, "He loved church singing, and often, even in winter, he used to get up at seven o'clock in the morning, took a cab, and in the dark left mostly for the Taganka, Andronov monastery where he stood in the dim large church through the whole Mass, listening to the old, harsh chants of Octoechos that monks performed by parallel fifths. He was strongly impressed by this singing. It often happened that the same evening he went to the Great Hall of the Nobility Assembly to listen to a symphony concert" (Apetian, 1988).

Sergey Vasil'evich was interested in the origins of the national music. At the close of his days he said, "I love church singing ... Like folk songs it is the primary source of all Russian music" (Dmitrievskaia, 1993).

The soul of the genius musician was inspired by the true Russian style, tones and melodies of the *znamenny* chant from the young age. As an adult, S.V. Rachmaninoff was close with A.D. Kastalskii, the director of the Synodal School S.V. Smolenskii (they had contributed to the revival of the *znamenny* chant) and his choir, which sang in the Cathedral of the Assumption. Moreover, under supervision of S.V. Smolenskii he studied hooked *znamenny* notation, which influenced the composer's music (Riesemann, 1934).

Many Russian composers used the *znamenny* chant in their music: G.V. Sviridov, R.K. Shchedrin, B.I. Tishchenko, Iu.M. Butsko, A.I. Kiselev and many others. But the music of Rachmaninoff expresses it better than any others (Trio *élégiaque*, all three symphonies, *All-night Vigil*, *Symphonic Dances*, etc.).

L. Skaftymova writes, "the melodic *znamenny* chant became the basis for many Rachmaninoff's works, it imposed a kind of a unique mark on his creative manner" (Skaftymova, 1976). The *znamenny* chant in the late 19th – early 20th centuries has not been studied thoroughly. His melodies are consistent,

distinguished with elasticity, they lack the inappropriate and pampered feelings.

S.V. Rachmaninoff studied at St. Petersburg Conservatory for three years, and then in Moscow Conservatory, which he graduated from with honours. His mentors were A. Arensky and S.I. Taneev, A.I. Ziloti and P.I. Chaikovsky. As a student at Moscow Conservatory he was already composing music.

Sergey Vasil'evich, like his contemporaries – A.N. Skryabin, A.A. Blok, M.A. Vrubel – expressed romantic trends typical for the Russian art of the late 19th – early 20th centuries. The main theme for the Russian art of all kinds and genres was Russia and its fate. In the music of S.V. Rachmaninoff it was demonstrated most typically and completely.

The great composer witnessed two world wars and three Russian revolutions. Twenty-five years of his life were spent abroad, but he felt like Russian. The great musician said about this, "I am a Russian composer, and my home country has left its mark on my character and my views. My music is the fruit of my character, and that is why it is Russian music ... The only thing I try to do when I compose music, is to get it right and just to express what I have in my heart" (Kandinskii, 1982).

Rachmaninoff's creative career covers more than half a century. Early pieces were composed in 1887 (the sketch of *Scherzo* for Orchestra, *Nocturnes* for piano), and the last work – "*Symphonic Dances*" – was composed in 1940. The great musician composed relatively few pieces for orchestra: three symphonies, programme symphonic works "*The Isle of the Dead*", "*The Rock*", "*Symphonic Dances*", and "*Spring*" and "*The Bells*", in which the role of the orchestra is very significant. Symphonies of S.V. Rachmaninoff are related to piano concertos due to their extensive range of images: from light contemplative lyrics to strong drama.

In 1895 Sergey Vasil'evich was working on Symphony No.1. It was created by the twenty-two years old composer at the time when Russia steeped in wars, senseless terrorism, people lost faith and the world got crazy. Many artists believed that it was impossible to create something beautiful in art, it had exhausted itself.

Sergey Rachmaninoff had a special spiritual gift that provided him with the ability to see the image of great Russia among widespread destruction and despair. Many did not understand the serene concentration in the music of the Symphony No.1, though acknowledged the genius of its creator.

The music of the composer symbolized the country and his time. Sergey Vasil'evich as if foreboded what a disaster could happen to Russia and its future: WWI, revolution. These thoughts often occupied the minds of intelligentsia at that time. The main idea for the music of Symphony No.1 was the Bible theme of punishment for wrongdoing and absence of faith. It is not a coincidence that the composer put the words from the Bible as an epigraph: "*Vengeance is mine; I will repay ...*" (Romans 12:19). The music is penetrated with tragic melodies of the medieval catholic sequence (sequence is a music technique which consists of restatement of the given melodic passage at another pitch; complete repetition of the melodic passage is called a segment) plainchant "Dies irae" (Day of Wrath) intertwined with the worship themes.

Symphony No.1 begins with "a deliberate gloomy chant". The melody of the music passage is close to the znamenny chant. It is repeated numerous times in different versions and is a leitmotif (leitmotif is the leading musical phrase, a typical theme or musical passage, which shows the leading theme, the main ideological and emotional background) of the music piece. The first part of the melody is similar to the beginning of the march-like kulizma (the last symbol of

hooked notation; smooth, wave movement of the melody) of the eighth mode ('glas' (mode) is a chant, a motif), and the second part, a descending melodic line, resembles the ending of the kulizma of the first mode (Bobykina, 1975).

The use of melodies of the first two modes is frequently met in the znamenny chant. The author did not cite, but reconsidered the melodies of the znamenny chant, folk songs. The melodies and style of the old Russian melos sounded unusual both to listeners and musicians. In 1897 Symphony No.1 was first performed by the orchestra conducted (unsuccessfully) by A.K. Glazunov. The performance failed and critics that had not got the author's idea and had not understood the music, were gloating. But who were they and who remembers them?

Young Rachmaninoff who had lost faith in the composer's talent, went to Novgorod to his beloved grandmother. He found refuge in poetry that he has rediscovered, prayerful and loving Russia of his childhood.

"I had a high opinion of this piece based on the themes of 'Obikhod'- a book for choirs with songs of the Russian Church services" – in all eight modes ... I was convinced that in the symphony I discovered entirely new ways in music", S.V. Rachmaninoff said about his work (Riesemann, 1992).

After the death of the composer "many musicians have regarded the Symphony No.1 as his greatest contribution to the symphonic music, and the most original of his works" (Nikitin, 1993). The second performance of the Symphony took place half a century later, in 1945.

In 1901, Moscow was devoured by a sinister political fever: workers' strikes, robberies, fear and insecurity in tomorrow was everywhere. S.V. Rachmaninoff with his fiancée (back then) N.A. Satina long stood at the Tretyakov Gallery by the paintings of I.I. Levitan, in landscapes of which he saw the greatness of Russia. It was as if the

composer wanted to remember its immortal soul in the chaste purity and express it in his music. He found the strength to talk about the bright and the spiritual. Among the overall chaos and despondency at first as if from a distance, and then louder and louder rang the call of the bells in the Piano Concerto No.2, to breathe life into the future great Russia.

By 1904, the crisis in Russia deepened. In 1906-1909 the composer and his family spent most of the time in Dresden, returning to Russia only in summer. In Dresden he composed Symphony No.2, Symphonic Poem "The Isle of the Dead" (based on the painting of the artist-symbolist Arnold Böcklin) and Piano Concerto No.3.

Symphony begins with a gloomy introduction, which the first theme grows from: a broad, typically Russian chant characterized by power and a wide range of feelings. The second theme is brighter. Their development creates a wide range of moods, from hidden sorrow to severe dramatism.

In the second part, the energetic march and the fantastic scherzo merge together. The humorous theme contrasts with the melody of the chant. The third part is the area of contemplative lyrics, similar to slow parts of piano concertos, some piano pieces of S.V. Rachmaninoff. The music expresses enjoying the beauty of nature and human feelings, inner passion and heart fluttering.

One of the most effective, energetic parts is the final, the musical themes of which are featured by the national Russian melodism, and they are closely connected with the whole cycle. The middle of the final is characterized by chanting similar to the second part, and the introduction to the first part.

Symphony No.2 was first performed by the composer himself in January 1907 in St. Petersburg. Its music shows a majestically sad image of Russia, the epic monumentality and breadth combined

with profound depth of the lyrics. Reviewers referred to it as poetic, beautiful and tragic. The Board of Trustees awarded the composer with the award named after M.I. Glinka.

In Symphony No.2, the composer uses znamenny chant melodies and tones naturally and directly. Znamenny chant provides the images of the music with severity, masculinity and anxiety. The melodism of the great znamenny chant is peculiar due to its meditative and contemplative nature (Seregina, 1979), typical also for the music of the composer. The lyric and contemplative period of his music was in absolute conflict with the reality.

In this piece, the composer's love of life and through Russia to the world of God passed into eternity. The category of eternity is an essential feature of znamenny chant and creativity of great artists.

Creative work of S.V. Rachmaninoff is distinguished by clear contemplation. The moment of contemplation in the works of the composer, when time seems to stop, some researchers "find" in the so-called *fite* (melodic formula of melismatic type, developed melodies of different duration). B.V. Asaf'ev wrote, "One of the fascinating moments of Rachmaninoff's lyrics has always been a kind of "standing", the stop of musical development at some point, which the composer specifically liked and which attracted his attention to intonation. The thought seemed to stop. It contemplates, or may be, looks around in the world of phenomena, as if looking for the way farther, searching the beam of the lighthouse to follow it – to hope, to a faithful friend. But it also happens that Rachmaninoff includes enticing details from the outside into his music: melodic idioms sometimes resemble short melodies from the ancient religious music, "zachin glasa" (Asaf'ev, 1955).

It is known that in Russia the bells have long protected people from harm, invited to the

church, alarmed about the fight, rejoiced during the holidays, accompanied in the last journey. Various chimes – holiday, wedding, funeral – transfer the human life from birth to death. Without the chime of bells it is impossible to imagine the church service, which the composer was familiar with since his childhood. He heard the best bell-ringers both in Novgorod and Moscow. The “bell chime” contains the ideological sense and expression.

The tones of the bell as the image of Russia permeated the fabric of S.V. Rachmaninoff's music and are typical for the vast majority of his works. “They are gradually oscillating until finally sound as clear, acute chiming. The chime modulations, sonorous echoes, may be of the bells of yamchik, the lyrics of chiming, diffusion of “chiming waves” in the air attracted the composer with the beauty of gradual unfolding, blossoming and finally the spring of musical intonation. Sonic inflows, one wave after another, often fills the symphonic development of Rachmaninoff's music. It can be fluttering after fluttering, almost rustling; or a splash after a splash; or swinging after swinging; or alteration of powerful “full sounds” (Asaf'ev, 1982).

For the first time the tones of the bell sound very intensive in the famous Prelude in C-sharp minor, as well as Prelude in G minor, Piano Concerto No.2 and other works. The masterpiece of S.V. Rachmaninoff's music is “Easter” from Suite No. 1 for two pianos. Here a merry chiming can be heard: *Easter! Happy Easter! Christ has risen.*

Chiming in Rachmaninoff's music contains many notion and genre gradations: change ringing, “bell dancing” (Prelude in E major); icy jingle (Prelude in A minor); quiet funeral bell (Prelude in G-sharp minor); final church-going bell (Concertos No. 2 and No.3 for Piano and Orchestra); distant clash of low bell (Nocturne in C minor).

The composer showed the Russian soul with its historical features in his music: either enjoying the pleasures of life, or with its always alert inner mood. Permanent Russian state – being alert – was organically intertwined with the peaceful pleasures of everyday life.

Alert in S.V. Rachmaninoff's works was expressed in violation of silence, concentrated rest. It was expressed by different sound colours and revealed the psychological state of the excited humanity.

The state of joy and anxiety is particularly pronounced in the poem “The Bells”, which was composed on the eve of the First World War. S.V. Rachmaninoff had received a letter from a young cellist M. Danilova, a student of M.E. Bukinik, asking to read Balmont's translation of the poem by Edgar Allan Poe, which could ideally suit the music and draw the composer's attention. The letter was anonymous and its author became known only after the death of Sergey Vasil'evich. Academician B.V. Asaf'ev wrote that the music of “The Bells” has the “fusion of alarm stages in Rachmaninoff's feelings with his intuitive understanding of deep anxiety of the Russian life” (Asaf'ev, 1982).

In the winter and spring of 1913 the composer was in Rome with his family, where in addition to the poem he was composing Piano Sonata No.2. In Ivanovka of the Tambov province Sergey Vasil'evich completed his work on the symphonic poem “The Bells” for soloists, chorus and orchestra, written on the basis of the eponymous poem by Edgar Allan Poe in the translation of K.D. Balmont.

The Symphonic poem “The Bells” is composed of four parts. The music – a kind of “seasons of the year” – represents the person's life in its different periods, which are “underlined” by the sound of various bells. As researchers write, basing on the text, the first part represents the dawn of life full of joy and hope, childhood, which is associated with

merry small silver bells of troika. In the second part we hear solemn ringing of wedding (golden) bells. In the third part, the tragic one, disturbing blows of the copper bell are perceived as the symbol of impending disaster. In the fourth part the epilogue of life is shown by the dull and monotonous sound of the iron bell. Joy, happiness, tears, anxiety – all this is left behind. There comes peace and serenity. The bells in the person's life sound different: they tell about joy and gladness, sadness and complaint, peace and comfort.

Each of the four parts depicts not the life of a specific person, but the humanity through the symbolism of bells: church bells of youth, wedding chime, alarm and toll. The embodiment of the human fate, the bells, which sound like a clock, measuring the human life from birth to the last line. The music of "The Bells" demonstrates Rachmaninoff's typical melodic passages originating from ancient Russian chants.

The content of the music of the symphonic poem "The Bells" is deeper than the content of Edgar Poe's poetic text, representing philosophical thoughts of S.V. Rachmaninoff on the essence of being. The symphonic poem is more about the pictures of feelings and not the picture of life. The author believed that this work was his strongest one.

On December 13, 1913, St. Petersburg hosted the first performance of the music piece by soloists, chorus and orchestra of the Mariinsky Theatre under the guidance of the composer. In February 1914, "The Bells" was performed in Moscow.

Since 1918, the musician began to live in the United States. S.V. Rachmaninoff suffered greatly from nostalgia typical for all Russians, which were forced to leave Russia. Until the mid-20s there still was hope for return ... In Russia, there was raging hunger, destruction, civil war. The composer did his best to help relatives and friends: sent money and food parcels.

Pain and longing for his native Russia in 1927 spilled into the music of Piano Concerto No.4, Rhapsody on the Theme of Paganini for piano and orchestra and Symphony No.3. The theme of homeland is present in all the works of Rachmaninoff. Away from homeland, the composer created his third and last symphony, which is separated from the previous ones by almost thirty years. Russian national character is very clearly identified in the work. This symphony was called "the most Russian" work of the master. In terms of thought and colour, the music is strict and severe. In this sense it is close to Symphony No.1. In all parts (three instead of four) ancient convertible melodies are used.

The beginning of Symphony No.3 and its ending (1935) is based on the tones of the znamenny chant, which interested the composer the most. The elements of znamenny melodies intertwine with Russian folk songs in his work. Researchers agree that this is the original theme of S.V. Rachmaninoff himself. The musical theme in different versions sounded in the previous works of the composer: Symphony No.2, Sonata No.1, Piano Concerto No.2.

One of the signs of the hook znamenny notation is called "two in a canoe" (the image of a boat rocking on the waves, because of this it is a canoe). It seems that the composer used this intonation (as "an epic symbol" of the work) in the theme of Symphony No.3. A.I. Kandinskii wrote about this chant, "In the first bars of the introduction, as if from the depths of time, from the depths of the people's historical memory (and author's!) a mysterious leitmotif – the musical symbol of the fate of Russia – appears and in the last bars of the coda of the same part disappears, goes back to the past..." (Kandinskii, 2005).

The leitmotif of Symphony No.3 is repeated eleven times. It sounds monophonic, unaccompanied. The external ancient melody creates a sensation which is perceived as the last

century, at the same time, it can "live" in this century.

The first part of the Symphony is based on two related lyric and epic images. The first theme is one of the best Russian themes of S.V. Rachmaninoff. It captivates with its beauty, intimacy and poetry. It is coloured with sadness of lingering folk songs and personal, inescapable homesickness of the composer. The second theme, which is close to smooth epic chants further becomes courageous and heroic. In the middle, the anxiety increases and reaches a tragic climax with the sound of the alarm bell. At the end of the part a calm and contemplative mood is set.

The main image is the second part is the lyric theme relating to "remote melodies" ("melodii-dali") category. It is associated with the vast expanses of the Russian countryside. Majestic peace is created in the measured musical range of the bells' intonations. S.V. Rachmaninoff's melodies were born at the same time with the development of Russian lyrical landscape, where the painting is not only seen but also heard. Involuntarily, there appear associations with the "Evening Bells" and "Silent Monastery" by I.I. Levitan.

The third part is written in the style of ceremonial finals, typical for Russian classical symphonism. Joy, anxiety and exultant chimes can be heard. After the waltz episode comes the theme of the medieval catholic sequence *Dies irae* transformed by the author, which gives the music a tragic accent. Enlightened finale does not completely dispel the prevailing gloomy moods.

S.V. Rachmaninoff knew the Source of his talent. After completing Symphony No.3, the composer wrote on the title page: "Finished. Thank God. S.R. 6.VI. 1936." (Zhukov, 2009).

The composer's music is filled with lyrics, adoring anthems and love addressed to great Russia. It is full of sharp contrasts, intense

expression and, at the same time, contains majestic epic images. Symphony No.3, completed in 1936, demonstrated the best features of Rachmaninoff's creativity. This work is the largest event in the evolution of Russian symphony. It contains light and mournful reflections, and epic majesty, typical for the works of the Moscow years. The music portrays not only the northern Russian landscape, so beloved by the composer, but also the entire Russia.

S.V. Rachmaninoff with his Orthodox views showed the world his soul, the soul of the Russian people, its true features: firm and prayerful, merciful and sublime, simple and poetic. It is most important that he served as a living example of such an ideal, as it says: "... but whosoever shall do and teach, he shall be called great in the kingdom of heaven" (Matthew 5: 19). The music of Sergei Vasil'evich contains the Divine, and it is able to unite different people.

S.V. Rachmaninoff is the contemporary of the Russian revolution, which in the domestic art is presented as a "catastrophe", "end of the world". The revolution had become the epitome of the theme "Russia and its fate" in the works of great artists

"After the disaster of the Russian revolution that has been corrupting the world for a hundred years already, we ought to light up our own culture, so that the country would fulfill its mission in the world, once again becoming the Holy Russia" (Medushevskii, 2010).

Conclusions

Outstanding masters, each in their own field, revealed the image of the era in which they lived using the word, paint or sound. S.V. Rachmaninoff is the most remarkable representative of the music of the 19th – 20th centuries. His work is inextricably linked to the Russian life and traditions of the national culture,

typical aspects of the contemporary reality. The past and the future of Russia merged together in the composer's works into a coherent and objective concept of the homeland, vital for the Russian culture.

Innovation in the art of S.V. Rachmaninoff is the unity of the national epic images and profound tragedy. In his music there is an inseparable connection of the familiar, traditional with the new, creative, original. It is directly expressed in contrasting emotionalism: impersonal, mighty heroic rush and lyrical subjective movement of feelings and soul. Musical moods expressed themselves in the emotional atmosphere of the era, Russian life at the turn of the centuries.

S.V. Rachmaninoff is the composer-chronicler, who expressed personal feelings, sensations, emotions – spiritual and religious – in his music. He has not got ordinary works, they all bear the stamp of the highest perfection. Besides the professionalism and skill, he created them with his heart and soul.

The main element of S.V. Rachmaninoff's music is the melody. Its breadth and chanting are rooted in Russian folk songs and ancient cult melodies. This connection is especially close in the lyrical themes that distinguish the "length", a long continuous development. The song intonations or intonations of the *znamenny* chant have only general resemblance to the original. They were not cited, but received individual interpretation in the musical language of the composer.

S.V. Rachmaninoff's works are filled with Christian ideas and symbols. The motif, the symbol of *Dies irae* (The Day of Wrath), which characterized the foreboding disaster, "the end of the world", "retaliation", was the main one in the composer's works throughout his career. In his music pieces there is a theme of repentance as a prophetic word.

Original Russian musical and poetic atmosphere is expressed in the works of S.V.

Rachmaninoff by the sound of Russian bells, intonations of the *znamenny* melodies. Festive "sounds" of the bells evoke associations with the paintings of the old Russian way of life. Alarm bell's "flashes" refer to the dramatic events of the Russian history. No one felt the element of the bell ringing as did the great Russian composer. And this is what made the master different from other musicians. Chiming of the bells became a symbol of his creative work.

An important place in the works of Sergei Vasil'evich took the images of Russian nature. He could hear its sensitive music. The Rachmaninoff's landscape is unique while it was in tune with the internal mental state of the composer.

S.V. Rachmaninoff is not only a lyrical composer. In his works he rose up to the tragic force of expression. The power of his music is due to truthful, sincere, direct expression of feelings, which can conquer and affect the listener. B.F. Asaf'ev characterized his music as "having high emotional temperature" (Asaf'ev, 1955).

The national character of his works is expressed in the deep connection with the Russian folk song, ancient church music (*znamenny* chant). In the slow parts of his symphonies and piano concertos, endlessly pouring long melodies are in tune with Russian songs and the composer's thoughts about his homeland. S.V. Rachmaninoff showed the pathos of the worried soul and the thrill of expectations in his music, which reflected historical events: the coming revolutions and world wars.

What is Russian in the work of the composer is something that he took in from all the beloved Russian surrounding, from the Russian reality. Holy Russia "came to life" in the unforgettable sounds of his childhood memories. The music of S.V. Rachmaninoff is about Russia and about his feelings for it. Sergey Rachmaninoff was called "the most Russian composer".

References

- Asaf'ev, B.V. (1955). *Naputstvie (iz knigi "Muzyka moei rodiny")*. In *Izbrannye trudy [Selected works]* (4). Moscow, 303.
- Asaf'ev, B.V. (1982). *O muzyke XX veka [About the music of the 20th century]*, Leningrad, 51-54.
- Apetian, Z.A. (1988). *Vospominaniia o Rakhmaninove [Memories about Rachmaninoff]*. (2). Moscow, Muzyka, 666 p.
- Bobykina, I.A. (1975). Nekotorye voprosy ob'edineniia tsikla v simfonicheskikh proizvedeniiakh Rakhmaninova [Some issues of uniting the cycle in the symphonic works of Rachmaninoff]. In *Voprosy teorii muzyki [Issues of the music theory]*, 3. Moscow.
- Dmitrievskaia, E.R. & Dmitrievskii, V.N. (1993). *Rakhmaninov v Moskve [Rachmaninoff in Moscow]*. Moscow, 107.
- Kandinskii, A.I. (2005). *Vospominaniia. Stat'i. Materialy. [Recollections. Articles. Materials]*, Moscow, 114.
- Medushevskii, V.V. (2010). O prizvanii russkoi muzyki. Vystuplenie na muzykal'noi seksii XVI Mezhdunarodnykh obrazovatel'nykh Rozhdestvenskikh chtenii [On the mission of Russian music. Speech given at the music section of the 16th International educational Christmas Readings]. Samara, Blagovest. Available at <http://www.pravoslavie.ru/38090.html> (accessed 5 February 2010).
- Nikitin, B.S. (1993). *Sergei Rakhmaninov. Dve zhizni [Sergey Rachmaninoff. Two lives]*, Moscow, 58.
- Riesemann, O. (1992). *Sergei Rakhmaninov. Vospominania [Sergey Rachmaninoff. Recollections]*. Moscow, Raduga, 256 p.
- Rudakova, E. (1982). *S.V. Rakhmaninov (vstupital'noe slovo i teksty A. Kandinskogo) [S.V. Rachmaninoff (introduction and texts by A. Kandinskii)]*, Moscow, Muzyka, 187 p.
- Seregina, N.S. (1979). O printsipakh formoobrazovaniia v pesnopeniiakh znamennogo raspeva [On the principles of formation in the songs of the znamenny chant]. In *Problemy istorii i teorii drevnerusskoi muzyki [Problems of the history and theory of the ancient Russian music]*, Leningrad.
- Skaftymova, L.A. (1976). Tret'ia simfoniia Rakhmaninova [Rachmaninoff's Symphony No.3], In *Muzykal'naia zhizn' [Musical life]*, 11, 8-9.
- Vinarova, M. (2013). Otvuk vechnosti. Pamiati Sergeia Rakhmaninova [The echo of the eternity. In the memory of Sergey Rachmaninoff]. Available at: <http://www.pravoslavie.ru/60508.html> (accessed 01 April 2013)
- Zhukov, Paphnutius (priest) (2009). Rakhmaninov – izvestnyi i neizvestnyi [Rachmaninoff: known and unknown]. Available at <http://www.portal-slovo.ru/art/36032.php> (accessed 2 April 2009)

Музыкальный символ судьбы России в творчестве С.В. Рахманинова

В.П. Лозинская

*Сибирский федеральный университет
Россия, 660041, Красноярск, пр. Свободный, 79*

Рубеж XIX–XX веков в русской истории характеризуется выдающимися достижениями, открытиями, экономической модернизацией, сильными личностями и талантами, с одной стороны, а с другой – социальными катастрофами, революциями и войнами. Это время было названо Серебряным веком. Русская музыка в тот период стояла в авангарде музыкальной культуры. С.В. Рахманинов – типичный представитель классических традиций русской художественной культуры, крупный и самобытный художник, творчество которого связано с исторической памятью народа, с многовековыми традициями духовной жизни России, со всем её культурно-художественным наследием.

В данной статье рассмотрены три симфонии и симфоническая поэма «Колокола». Актуальность творчества С.В. Рахманинова состоит в возрождении им музыкальной культуры Древней Руси, в использовании знаменного распева не только в сочинениях религиозного содержания, но и в инструментальных произведениях. Почти во всей его музыке слышны интонации колокольного звона.

С.В. Рахманинов питал своё искусство жизнью, откликался на всё, что окружало его. Ценность музыки С.В. Рахманинова в её национальном русском характере, в способности выразить своё время, мысли, чувства. Любовь к России ощущается в каждом произведении, каждой ноте великого художника. Музыка композитора по духу современна как тогда, так и в настоящее время.

Ключевые слова: Россия, духовная музыкальная культура, знаменный распев, симфония, колокольность, русская народная песенность, средневековая католическая секвенция.

Научная специальность: 24.00.00 – культурология.
