

ORIENTAL PALETTE IN THE PIANO CREATIVITY

S. V. Rachmaninov

Abstract:

The article examines the connection of the composer with interesting Orientalism in his work, in the stylization of melos, in exquisite and innovative compositional drawings in piano creativity. On the example of the genre-prelude and others.

Keywords: Prelude, genre, Orientalism, East, West, composer, culture, Russian music.

Rachmaninoff and Orientalism are quite interesting, they are inherent in non-program opuses.

The carriers of Orientalism in Rachmaninoff's music are the genres of chamber-piano music, such as the prelude, the etude picture.

And the characteristic Orientalism carries the genre of the sonata-symphonic cycle, in slow lyrical sections.

Rachmaninoff turned to the Gypsy culture, where he glorifies suffering and languor related to the human-psychological factor.

The very course of Orientalism was formed in the works of composers of the XIX century, became part of Russian musical culture.

B.V. Asafiev gave this direction a name - "Russian musical Orientalism", another name "Russian music about the East"..

Let's answer the question, what is the phenomenon of Orientalism?

Orientalism is an artistic movement that is characterized by the idea of the East, despite the prism of the mentality that has developed in the European composer's consciousness.

For Rachmaninoff, Orientalism was elegant, special, and fragmentary in its own way.

How much in his music is Russian Inostoka, Russian tunes are reinterpreted in an oriental way, color.

The oriental beginning of the composer in the synthesis of Russian and Eastern can be perceived as a demonstration of the image of the East, through the Russian folk consciousness.

Rachmaninoff's preludes are a genre to which he returned more than once.



For pianists, Rachmaninoff's preludes are a huge legacy left by the composer, a treasure for the development of musical ear and technique.

The most popular of this legacy are the preludes of Op. No. 3 cis-moll, Op. No. 23 g-moll.

The well-known Pianism of Rachmaninoff wants to repeat the most famous pianists of the world, it is in the preludes of Rachmaninoff, uses his jewelry compositional talent. Rachmaninoff himself admitted that working on his preludes was more difficult than working in other genres.

As mentioned earlier, the property of Rachmaninoff's East and West influenced the works of the prelude genre.

How did that manifest itself? At first, it was about the Gypsy culture, which implied emotions and passion in music.

In his works, the melodies of Gypsy folklore are heard, then the penetration of the Russian and Eastern principles, and the obvious use of the features of the Eastern melos precisely in non-program works, where the longing for the Motherland, the loneliness of the composer, and memories of the past are noticeable.

In the prelude (No. 2 op. 32 "Oriental Sketch" for piano) we hear here oriental signs.

Orientalism in Rachmaninoff's music is individual, intimate, one might say, the new Eastern understanding and comprehension transmitted by the composer carries the secrets of his musical language.

How do pianists perform preludes, what exactly to pay attention to when performing? Prelude c-sharp minor is one of the earliest, but more popular preludes.

The form of the prelude is three-part, where two different musical images are compared, but intonationally related.

A prelude of a more tragic warehouse, in a fresco style.

The character of the prelude is full of passionate pathos. When performing the initial motif, both the performer and the listener are associated with the call of the imperious mighty bell.

According to Goldenweiser, "When we start playing a piece of Rachmaninoff's piece of music, the first thing we have to do is to do an internal 'charge', to feel the pulse that beats in the rhythm of that piece." .



Many of the Russian composers understood the Eastern theme in their own way and interpreted them in different ways.

There are no oriental properties in the prelude in question, but there are in other works of the miniature genre.

Periods of appeal to eastern delights are the countries of Ukraine, Spain.

The worlds on which Rachmaninoff's music is built are bells and church music.

His music never leaves the limits of the key, does not take the listener out of the comfort zone. Rachmaninoff's music at the intersection of impressionism, neoclassicism, modernism and nascent jazz.

A colossal role in the life of Rachmaninoff is played by the piano and the very element of pianism. One of the most perfect pianists in the history of the profession, Rachmaninoff demonstrated his laconic individual-Shchegol virtuoso style. Rachmaninoff is alien to the element of romance, but his connection with Tchaikovsky is still noticeable. His music is characterized by lapidary. The composer had the gift of natural pianism, given to him from God. His music is connected with the Orthodox archaic.

Some musicological studies have shown that there is an aspect in Rachmaninov's music that requires in-depth study from a scientific point of view, this is Orientalism in Rachmaninoff's music, which is considered a unique phenomenon, in Russian musical culture and in the musical culture of the world.

In which works are oriental features traced? "Oriental Sketch", "Oriental Dance". "Capriccio on Gypsy Themes". The composer resorts to the use of Gypsy folklore in his works.

Because the gypsy tabors, the songs of the Gypsies, the beautiful melodies and the vocal oriental melodies of the Gypsy people, were one of the particles of his homeland, along which his soul languished, his blood and heart aspired, but he was far from it, but the memories of it always passed to musical notation in music in the form of new works.

The composer's longing for Russia remained with him until his death.

Two notebooks of etudes-paintings, small plays with a flexible program, Rachmaninoff wrote 9 studies of paintings in Ivanovka.

The C major and C minor etude of the picture in question requires special attention of the pianist.

The C major etude resembles the 12th prelude of 32 opuses, a bright ringing sound, buzzing like bells, an interestingly curled melody, ascending the steps



unwinding from the response intonation of the main theme. It is answered from above as if bells. Everything together is harmoniously filled.

The bell element of the link continues the melodic movement, the climax subsides, the piece does not end, but the afterword continues, splashing with a gushing passage, ending in a major turning into trills.

The next c-moll etude begins with a menacing bass echoed by the distant beat of a bell. Rachmaninoff's mysterious atmosphere, the constantly distant beats of the bell are heard. The transition to the eponymous major, the theme becomes undulating, enlightened. Saturated with chromatisms, the music ceases to be peaceful, at the climax, but it subsides again running passages and comes to subsidence. The property of the expressive means to which the composer resorts reminds him of his homeland, Rachmaninoff was in love with Russia.

Each of the composers attributed the eastern facets in his own way, the only one of the Russian composers is Rachmaninoff.

His Russian East haunted him for several periods of his musical life. The features and origins of Russian Orientalism in contemporary art are associated with the interpretation of non-European culture by European artists.

The concept of Orientalism is found in language dictionaries and encyclopedias on cultural studies. But in musical and encyclopedic dictionaries as such, there is no concept of Orientalism. The concept that Russian composers and not only chose for themselves is associated with the fascination with the East, its subtle culture, its delights.

In the scientific sense, this name carries a cultural status, the use of motifs and stylistic techniques associated with Eastern culture, and with the history of the East, its literary plots and including the life inherent in each nation, but the musical specificity is not related to these disciplines. But, however, most often the concept and the flow or direction to which the property of Orientalism indicates has settled deeper in composer's creativity. It was on this basis that Rachmaninoff used his diamond passages of notes in his musical technique, and the specificity of his subtle oriental action only lay in his worldview, he was determined only by the fact that the composer had to live far from his native places.

A stranger living in a foreign land, alone in his thoughts, longing for his native places, dreaminess inherent in romantics, naturally inspiration and nostalgia leads him to this kind of writing.



Many musicologists studied Orientalism in the work of Rachmaninoff, and came to the conclusion that the Rachmaninoff East is a property of only Rachmaninoff himself.

In the music of S. Rachmaninov, episodes painted with oriental color.

Элементами ориентализма насыщена прелюдия В minor.

The use of oriental improvisation, with repeated repetitions of the same melodic line and the composer's use of chromatisms. The pianist's work on the preludes is facilitated by the composer's recording itself, the use of strokes, the correct rhythmic pattern. Rachmaninoff especially emphasized the climax with dynamic shades.

The performers of this prelude need to look precisely at the musical manuscript, since the success of the performance depends on it. Many statements about composing preludes were left in the epistolary genre of the composer, they appeared so quickly to the composer that it was only necessary to have time to record them.

The composer's desire to enrich his pianistic repertoire implied the rapid writing of miniature pieces, but the truthfulness and naturalness of the works brought success to the composer-pianist. The most interesting thing in this was the appeal to the oriental melody of Gypsy or Slavic folklore.

Studying the work of the great composer, it became clear to me that his Orientalism is rooted in his worldview and aesthetic view. Another sign, the romantic principle of transmitting the national in connection with the national, the vision of the East in its own way, that sad languishing heart, reveling in longing. Bright stylistic means of expression, which enriched Russian music with "Rachmaninoff" handwriting.

For pianists, there is a huge surface on which you can interpret Rachmaninoff's music to play it at the call of the heart, since the composer left free spaces, which he himself saw in the Gypsy culture and in the Russian one.

Vivat to the composer Rachmaninov S.V. and his greatest legacy!

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