

NOT FOR CITATION WITHOUT
PERMISSION OF AUTHOR

#220

THE BLAGOVEST THEME IN RUSSIAN MUSIC

Edward V. Williams
Professor of Music History
University of Kansas

This paper was originally presented at a Kennan Institute for
Advanced Russian Studies colloquium on December 18, 1985.

Copyright 1987 by the Wilson Center

**Kennan Institute for Advanced Russian Studies
Woodrow Wilson International Center for Scholars**

The following essay was prepared and distributed by the Kennan Institute for Advanced Russian Studies as part of its Occasional Paper series. The series aims to extend Kennan Institute Occasional Papers to all those interested in Russian and Soviet studies and to help authors obtain timely feedback on their work. Occasional Papers are written by Kennan Institute scholars and visiting speakers. They are working papers presented at, or resulting from, seminars, colloquia, and conferences held under the auspices of the Kennan Institute. Copies of Occasional Papers and a list of Occasional Papers currently available can be obtained free of charge by writing to:

**Occasional Papers
Kennan Institute for Advanced Russian Studies
Woodrow Wilson International Center for Scholars
Smithsonian Institution
955 L'Enfant Plaza, Suite 7400
Washington, D.C. 20560**

The Kennan Institute for Advanced Russian Studies was established in 1975 as a program of the Woodrow Wilson International Center for Scholars. The Kennan Institute was created to provide a center in Washington, D.C., where advanced research on Russia and the USSR could be pursued by qualified U.S. and foreign scholars, where encouragement and support could be given to the cultivation of Russian and Soviet studies throughout the United States, and where contact could be maintained with similar institutions abroad. The Kennan Institute also seeks to provide a meeting place for scholars, government officials and analysts, and other specialists on Russia and the Soviet Union. This effort to bridge the gap between academic and public affairs has resulted in novel and stimulating approaches to a wide range of topics. The Kennan Institute is supported by contributions from foundations, corporations, individuals, and the United States government.

The Kennan Institute is a nonpartisan institution committed to the exploration of a broad range of scholarship. It does not necessarily endorse the ideas presented in its Occasional Papers.

CONTENTS

Preface	1
The Emergence of the Blagovest Theme.	2
The Blagovest Theme in the Music of Sergei Rachmaninov.	39
1. As Aphoristic Opening	39
2. At the Final Cadence.	43
3. For Emphasis.	46
4. Contracted and Expanded	53
5. In Bass or Treble Registration.	69
6. As the Basis for Two Character Pieces	75
The Blagovest Theme in the Music of Rachmaninov's Contemporaries and Successors.	81
1. Contemporaries from the Old Regime.	81
2. Contemporaries and Successors in the New Regime.	89
Conclusions	107
Notes	115

PREFACE

Figure 1. Rachmaninov, Second Piano Concerto in C minor, op. 18, first movement, mm. 1-9, solo piano part.



Through somber antiphony and a relentless crescendo the piano introduces the orchestra at the beginning of Sergei Rachmaninov's Second Piano Concerto (fig. 1). In 1933 Nikolai Medtner, reflecting on Rachmaninov's multifaceted career as pianist, composer, and conductor, focused on this monumental opening passage for special comment.¹

The theme of his truly inspired Second [Piano] Concerto is not only a theme of this life but [is also one that] invariably gives the impression of [being] one of Russia's clearest themes, primarily because the soul of this theme is Russian. Here there is not one ethnographical accessory that intrudes, neither sarafan, armiaka, nor a single turn of phrase from folk song, but each time from the very first bell stroke one feels that Russia rises in all its majesty.

What is this opening theme, which Medtner call "a theme of [Rachmaninov's] life," and what is its connection with a bell? Where are its sources? What has been its role in Russian music in general and in Rachmaninov's music in particular? Why does Medtner claim that it is one of the most distinctive sounds of Russia? If he admits no ethnographical roots, why then was Medtner so certain that its soul is Russian? Through an examination of its origins in Russian music, analyses of its appearances in the music of Rachmaninov, his contempo-

raries, and successors, and consideration of its larger meaning in Russian culture, this study seeks answers to questions that pursue Medtner's observations on this theme, which Rachmaninov composed at the turn of the century.

THE EMERGENCE OF THE BLAGOVEST THEME IN RUSSIAN MUSIC

By his phrase "from the very first bell stroke" Medtner suggests that the source of Rachmaninov's theme lies in Russian campanology and is therefore linked to one of the three traditional styles of Russian ringing called blagovest, perezvon, and trezvon. Because he speaks in the singular of "bell stroke," Medtner further suggests that this passage is derived from blagovest, the only ring among the three that calls for the striking of a single bell. In both perezvon and trezvon a number of bells are rung, successively for the former, simultaneously in the latter. In all three styles, however, bell ringers stand along the gallery of a zvonitsa or on the several tiers of a bell tower beside, beneath, or even within the bell or bells whose mounting is stationary.³ Grasping a rope or ropes tied to the flight of iron clappers, they swing the clappers to the sound-bow of bells where the bronze is thickest and the bells' tone most resonant.⁴ Blagovest (joyous news), which consists of a series of strokes on one bell and serves principally as a call to services, is the ring to which Medtner refers.⁵ At a Russian church or monastery with a zvon or ensemble of bells the bell used for blagovest depends on the nature of the feast or the day of the week on which a service is celebrated. Though the tempo of blagovest (i.e., the interval between clapper

blows) and the number of blows are determined by the liturgical season or occasion, it is traditionally rung on one of the largest and deepest pitched bells in a Russian tower.

Russian poets, writers, composers, and at least one painter have ruminated on the sound of blagovest, especially blagovest rung for the morning and evening offices, zautrenia and vechernia (Matins and Vespers in the West). In his painting of 1892, Vechernij zvon (Evening Bells), Isaac Levitan sought to convey in a visual medium the mood evoked by the strokes of blagovest for the evening office and has illuminated a monastery and its bell tower on a river bank in rural Russia in the light of the late afternoon sun. Even before Levitan put brush to canvas, the Vicomte Eugène Melchior de Vogüé had published a description of this Russian soundscape.

A belfry rises above the entrance porch, and from the summit the big bell calls the monks to evening prayer. In the warm and still air of this summer twilight the grave vibrations of the bronze roll slowly in sonorous waves, taking a very long time to die away, wafted over the woods into the far distant silence. The bells are answered by the sounds of the songs which issue from the church whose lights we perceive. . . . Lay brothers . . . sing those Russian litanies in which the human voice attempts to vie with the bronze bell in the spire in prolonging the low-toned vibrations.⁶

More recently Aleksandr Solzhenitsyn has reaffirmed the traditional significance of blagovest in Russia.

And people were always mercenary, and often unkind. But the evening bell ringing (zvon vechernij) would sound forth drifting over village, field, and forest. It served as a reminder that one must renounce the trivial concerns of this world and give time and thought to eternity. This sound, which is now preserved for us only in one old tune, uplifted people and kept them from sinking down on all fours.⁷

The tune that Solzhenitsyn mentions is the song, "Vechernij zvon,"

an anonymous setting of I. I. Kozlov's translation in 1827 of Thomas Moore's poem, "Those Evening Bells" (fig. 2).⁸ Among Russian

Figure 2. "Vechernij zvon" ("Evening bells, evening bells! How many thoughts they stir!").

[Very calmly, melodiously]
Очень спокойно, певуче

Ве-чер-ний звон, ве-чер-ний
Хор
Бом, бом, бом,

звон! Как мно-го дум на-во-дит
бом, бом, бом, бом, бом, бом,

он!
бом, бом, бом, бом.

choruses "Vechernij zvon" has been elevated almost to the status of a folk song. Its calm, protracted melody floats above the slow, measured booming of deep bass voices imitating the sound of blagovest for the evening office. In the piano accompaniment of Aleksandr Aliab'ev's setting of the Moore-Kozlov poem from 1828, the tonic pedal on a broken D octave in the left hand may be the earliest representation of blagovest in an instrumental medium by a Russian composer (fig. 3).⁹

Because Mikhail Glinka did not include blagovest rung on a theatre bell in the scene before the monastery that he added in 1837

Figure 3. Aliab'ev, "Vechernij zvon," mm. 1-6 ("Evening bells! Evening bells! How many thoughts they stir! Of days of youth and home. . .").

Andante sostenuto.

CANTO.

Be - cher - nий звонъ! ве - чер - ний звонъ! какъ

PIANO.

мно - го думъ на - во - дитъ онъ! о ю - ныхъ дняхъ въ кра - ю ро -

The image shows a musical score for the first six measures of Aliab'ev's 'Vechernij zvon'. It is written for voice (CANTO) and piano (PIANO). The tempo is 'Andante sostenuto'. The key signature has one flat (B-flat). The voice part has lyrics in Russian. The piano part features a series of arpeggiated diminished triads on F, as described in the text.


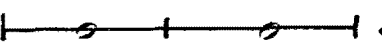
to his first opera, A Life for the Tsar (1836; now Ivan Susanin), Aleksandr Serov's last opera, Vrazh'ia sila (begun in the late 1860s) and Musorgsky's Boris Godunov (1868-1869; 1872) contain the first important representations of the sound of blagovest in Russian opera.¹⁰ In Vrazh'ia sila blagovest is heard in the first and last acts. In act 1 Il'ia, a wealthy merchant and father of Petr, hears the call to Vespers after he has sternly rebuked his son for a dissolute life. His admonition to Petr followed by the distant voice of the bell is strongly contrasted to the Shrovetide revelry in the following scene. Serov has scored the bell as a series of arpeggiated diminished triads on F, a structure whose outer members (F and C flat) form a diminished fifth or tritone, an interval whose distinctive color Russian composers favored in their instrumental transcriptions of untuned Russian bells.¹¹ In act 5 blagovest for Matins, a D-flat-major triad in first inversion, precedes Il'ia's final denunciation of his now repentant son. The

bell in both instances provides more than aural scenery. Serov also uses it as moral reinforcement for Il'ia's harsh words to Petr.

At the end of the first scene of act 1 of Boris Godunov (the scene in Pimen's cell) the striking of an offstage gong represents the bell that calls the monk-chronicler Pimen to the morning office (zautrenia) and interrupts his response to Grigorij's question. The gong, an untuned instrument of indefinite pitch, has a diffuse sound, which conveys a sense of Pimen's cell immured deep within the Kremlin's Chudov Monastery. Both offstage effects in this scene, the quasi-liturgical choruses of monks and the blagovest bell, provide aural scenery, which carries the audience's imagination beyond the walls of the cell to religious life elsewhere in the monastery.¹² Musorgsky's uneven spacing of the blows on the gong, perhaps a touch of realism, might cause a campanologist to wonder whether enough ringers were available in the monastery's bell tower to swing the clapper of this large bell or whether a single ringer was struggling to keep the heavy iron pendulum in motion.¹³

The austere timbre of the gong is an aural symbol of Pimen's world of piety, renunciation, and patient labor but can also be heard as echoes from the festive trezvon that had accompanied the tsar's coronation in the preceding scene. In Musorgsky's score the bell continues to sound after Pimen has left Grigorij alone in the cell, and its blows accompany Grigorij's indictment of Boris and his crime. Thus Musorgsky's use of the bell is analogous to Serov's in Vrazh'ia sila in giving moral weight to Grigorij's pronouncement of the tsar's eventual judgment by his own subjects and by heaven.¹⁴ At the end of Grigorij's monologue the voice of the bell coincides

with the second syllable of suda (genitive singular of sud [judgment]).¹⁵ Just as the alternation of a tritone from the chiming clock in the tsar's chamber at the end of the second act can be read as the composer's miniaturized echo of the great Kremlin bells in *trezvon* during the coronation scene (whose alternating seventh chords have roots that are a tritone apart), the sound of *blagovest* that accompanies Grigorij's denunciation of Boris Godunov is magnified in the fourth act into strokes of a funeral *perezvon* during the tsar's final moments.

In his reorchestrations of Boris Godunov Rimsky-Korsakov retains Musorgsky's assignment of *blagovest* heard from Pimen's cell to a single gong but alters the composer's own scoring of this instrument.¹⁶ First of all he has eliminated one of Musorgsky's three opening gong strokes that prompt Pimen's reaction: "They are ringing for Matins (zautrenia).\" In this passage Musorgsky has indicated his preference for a dry "ring" of specific duration through rests that call for the dampening of the offstage gong after each stroke: . Rimsky-Korsakov, however, who may have been more sensitive to the possibilities of sound decay, lets the gong vibrate throughout each measure. His *blagovest* is therefore more resonant and natural: . He also eliminates what may be Musorgsky's touch of realism by his even distribution of the bell's strokes (sixth m. after reh. no. 50). Thereafter and throughout the offstage chorus of monks the gong is struck on the first beat of each measure. Rimsky-Korsakov's uniform scoring of the bell raises no question about a sufficient number of ringers in the tower to handle the clapper. Finally, because Rimsky-Korsakov has dropped Musorgsky's continuation of *blagovest* during Grigorij's

condemnation of Boris Godunov's crime, he has eliminated the coincidence of its voice with the younger monk's prediction of judgment on suda. In Rimsky-Korsakov's hands blagovest is essentially a decorative device; in Musorgsky's version the bell's assymetrical utterances are scenic but also underscore the drama.

In the reorchestration of Boris Godunov that he undertook in 1940 as op. 58, Dmitrij Shostakovich has greatly enriched the sound of Musorgsky's blagovest (fig. 4).¹⁷ Because Shostakovich scores the bell on six instruments of definite pitch in addition to the gong, he has selected C sharp (an enharmonic D flat in the harp), a pitch that functions as a member of A-major, F-sharp-minor, and C-sharp-minor triads.¹⁸ Although he retains all three of Musorgsky's gong strokes that introduce this passage, Shostakovich like Rimsky-Korsakov permits harp, piano, and gong to vibrate without dampening throughout each measure. Unlike Rimsky-Korsakov, however, who drops the bell strokes after the offstage chorus of monks, Shostakovich preserves Musorgsky's continuation of blagovest during Grigorij's monologue but does not adhere to the composer's own distribution of its blows. Although the charge might be leveled at Shostakovich that if he has not brought the offstage bell onstage through the weight of his orchestration, he has at least moved it into the orchestra pit by the instrumental emphasis that he gives to this motif from Pimen's world. Shostakovich's attention to this detail of scoring is also indicative of the continuing significance of bell sounds even for a Soviet composer.

When Musorgsky rearranged his music from St. John's Night on Bald Mountain (1867) as an intermezzo for chorus, bass solo, and or-

Figure 4. Musorgsky, *Boris Godunov*, act 1, scene 1 (Pimen's cell), in Shostakovich's orchestration.

[Sostenuto]

111

Cl. b. *pp*

C-fag. *pp*

Timp. *pp*

T-tam *p*

Arpe *f*

Piano *mp*

(*спускаясь к нему*) ПИМЕН *p*

Зво... нятъ к са-ут-ра-не...

112

con sord. *pp*

con sord. *pp*

con sord. *pp*

con sord. *pp*

div. pizz. *p*

chestra called "The Young Peasant's Dream" between the first and second scenes of act 3 in his unfinished opera, The Fair at Sorochintsy (1874-1880), he added a coda that is dominated by the sound of blagovest for the morning office.¹⁹ This bell, heard in the distance from the bell tower of a village church, heralds the coming of dawn, which disperses Chernobog and his profane assembly at the

witches' sabbath.

In 1886 Rimsky-Korsakov reworked--some would say recomposed--Musorgsky's music for this intermezzo as the tone poem, Night on Bald Mountain. Among numerous changes and adjustments that he made was his raising of the bell's pitch in The Fair at Sorochintsy a half-step from C sharp to D. In a note (at m. 379) Rimsky-Korsakov advises that "if it is not possible to obtain a bell on D, it must be replaced by some other instrument."²⁰ That Rimsky-Korsakov meant by "bell" a Russian church bell cast in bronze (and not a tubular chime that is generally used in contemporary performances) is clear from his autobiography.²¹ In commenting on the première of this work on October 15 (27), 1886, at a Russian Symphony Concert in St. Petersburg, he relates that it was played "in a manner that could not be improved upon, was demanded again and again with unanimity. Only a [gong] had to be substituted for the bell; the one I selected at the bell-store proved to be off pitch in the hall, owing to a change in temperature."²² Rimsky-Korsakov thus learned the potential hazard of bringing a tower bell into a warm concert hall and attempting to match bell pitch and orchestra pitch. Orchestral instruments can be easily tuned in a hall; it is hardly feasible to put a bell mouth up on a vertical lathe and grind metal from its lip while the orchestra is tuning.

The "bell coda" in Rimsky-Korsakov's version of Musorgsky's Night on Bald Mountain (beginning m. 381, Poco meno mosso) is eleven measures longer than the analogous passage in the intermezzo from The Fair at Sorochintsy (78 measures vs. 67 measures). Rimsky-Korsakov's timing of Musorgsky's musical events creates proper aesthe-

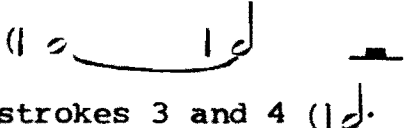
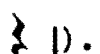
tic space in which the bell's voice can resonate and fade. Whereas bell strokes in Musorgsky's intermezzo occur every four beats, those in Rimsky-Korsakov's version are heard every eight beats (though this coda is conducted in two [alla breve]).

The combination of instrumental timbres that Rimsky-Korsakov uses for the blagovest bell produces an inspired effect calculated from his sensitivity to and understanding of sound decay. In addition to the bell (or another suitable instrument) pitched on d, he has assigned two flutes to this same d and natural harmonics (pizzicato) in the cellos (fig. 5).²³ He varies the duration of "ring" in

Figure 5. Musorgsky, *Night on Bald Mountain*, mm. 379-399, in Rimsky-Korsakov's orchestration.

*) Si il est impossible de procurer une cloche en re, on ne la doit remplacer par aucun autre instrument.

the two flutes during the bell's first six strokes (mm. 381-392): six continuous beats on strokes 1, 2, 5, and 6 of the bell

() but only three beats (with repetition) on strokes 3 and 4 (). Each of the flute articulations is accompanied by a diminuendo, which conveys the bell's sound decay. Through these multiple flute attacks (mm. 385-388) prompted by the greater expenditure of breath on such a low pitch, Rimsky-Korsakov also achieves a remarkable instrumental echo. On the two final strokes (5 and 6) he begins to sustain its aural memory by pizzicato octaves in the double basses (mm. 389-392) and through the cello pedal (mm. 393ff.).

Almost a decade after he had arranged Musorgsky's ideas as Night on Bald Mountain, Rimsky-Korsakov included a similar passage with blagovest as a tonic pedal at the end of the third act of his own opera of 1895, Noch' pered Rozhdestvom (Christmas Eve). The ringing of an offstage bell against a lightly scored instrumental accompaniment and chorus announces the morning office in the Ukrainian village of Dikanka. Rimsky-Korsakov's symphonic description of the devil's midnight flight from St. Petersburg to Dikanka belongs to the same world of East Slavic fantasy as the witches' sabbath in Musorgsky's Fair at Sorochintsy. In both works blagovest is a harbinger of the dawn and a familiar sound that transports the listener from the supernatural world to the natural. At the end of Turgenev's Bezhin Meadow (1851) blagovest for the morning office is among the sounds that greet the awakening day.

A fresh breeze ran over my face. I opened my eyes. The day was breaking. There was still no flush of dawn, but in the east the sky was growing light. Everything became visible, though dimly, round me. The pale grey sky was becoming lighter; it was becoming cold and blue; the stars twinkled feebly, or vanished altogether; the ground had grown damp; the leaves were covered with dew; and from somewhere came the sounds of life, voices, and the light early breeze was already blowing and hovering over the earth. . . . Everything stirred, awoke, began to sing, to make a noise, to speak. Everywhere the heavy dewdrops flashed like sparkling diamonds; the [ringing of a bell] pure and clear--as though they too had been washed in the coolness of the morning--came to meet me. . . .²⁴

The peasant in The Fair at Sorochintsy awoke to such a scene after his nightmare of the witches' sabbath.

At the same time that Russian composers were calling for gongs and theatre bells to represent the striking of blagovest, they also began to explore various instrumental combinations for imitating bells in their music. At the end of the first act of Musorgsky's Khovanshchina blagovest for the morning office is sounded from the Kremlin's Ivan Velikij Bell Tower. The scene is dawn on Red Square in 1682. Dosifej, leader of a group of Old Believers, a schismatic religious sect, invokes divine protection and exhorts his brothers to renounce the world to do battle with enemies of the faith. Blagovest then rolls out across the square from a Kremlin bell. The Old Believers' final petition for strength is followed by two strokes on the bell as the curtain falls.²⁵

The composer constructs his superbly attenuated conclusion through juxtaposing the same two motifs that he had earlier introduced offstage for the scene in Pimen's cell in Boris Godunov--a quasi-liturgical choral idiom for the Old Believers and blagovest for the morning office.²⁶ In Musorgsky's piano score of this pas-

Dissatisfied with Musorgsky's conclusion, which he found too "unresolved," Rimsky-Korsakov not only deleted one of the composer's two bell strokes after the choral cadence but also composed four additional measures (Allargando molto) that cadence on E major. These alterations resolve Musorgsky's tritone but shatter his finely wrought decrescendo (fig. 7).²⁸ Throughout this entire final scene Rimsky-

Figure 7. Musorgsky, *Khovanshchina*, conclusion of act 1, in Rimsky-Korsakov's orchestration.

[Andante ♩ = 60/Poco più mosso]

The musical score is for the conclusion of Act 1 of *Khovanshchina*. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl. A), Bassoon (Fag.), Cor, Trumpet (Tr. b), Trombone (Tr. al.), Trumpet and Tuba (Tuba), Timpani (Timp.), Arpa, Piano (P-no), Chorus (Xop), and Archi (Archi). The tempo is marked 'Allargando molto' and the key signature is E major. The score shows a decrescendo followed by a resolution on E major. The Chorus part includes the lyrics 'Пол-кре-ня!' and 'САРАБЕК'.

Korsakov also realigns the composer's bell and chorus. He has realized Musorgsky's broken tritone for the bell as a simultaneous tritone in harp, piano, cellos, and pizzicato cellos and double basses (*divisi*) to which a gong is added. Perhaps because he achieved a satisfactory resolution through his E-major cadence, Rimsky-Korsakov rewrote the voice parts in the last three choral petitions of the Old Believers. He thereby increased the dissonance level between their voices and the voice of the Kremlin bell and thus altered the composer's modal ending. Whereas Musorgsky's chorus cadences twice on an E octave (dominant) before the final A-minor (Aeolian) triad, Rimsky-Korsakov's Old Believers cadence twice on B octaves (dominant) and finally on a tonic open fifth (E-B). The cadences on B produce clashes of a minor second (half-step) with C in the bell's tritone; the final cadence on E strikes a major second (whole step) against the bell's F sharp. Thus Rimsky-Korsakov's ending (disregarding his final four measures) is pervaded by a quiet but palpable tension. Even in this atmospheric context in which the bell functions as aural scenery, Rimsky-Korsakov, wittingly or unwittingly, has illuminated one of the central conflicts in the opera as well. The choral speech of the dissident Old Believers is dissonant with the voice of the Kremlin's bell, an aural symbol of the tenets of Orthodoxy (fig. 7).

In his orchestration of Khovanshchina in 1959 as op. 106 Shostakovich retained Rimsky-Korsakov's gong, harp, and piano for the bell but eliminated his octave doublings of the tritone in the two tuned instruments. Just as his instrumentation of the bell that summons Pimen to the morning office in Boris Godunov was much heavier than

the composer's, Shostakovich has added instrumental weight to Rimsky-Korsakov's bell strokes here through the scoring of two horns (II and IV), tuba, timpani, and a tubular chime on C (fig. 8).²⁹ He also divides

Figure 8. Musorgsky, *Khovanshchina*, conclusion of act 1, in Shostakovich's orchestration.

[Andante/meno mosso, mistico]

The musical score is arranged in a standard orchestral format. The top staves include the Oboe (Obr.), Tuba, Timpani (Timp.), Tubular Chime (T-t.), and Piano (Piano). Below these are the vocal parts (Soprano and Tenor) with Russian lyrics. The bottom staves include the Violins I and II, Viola, Violoncello, and Double Basses. The tempo is marked [Andante/meno mosso, mistico].

Lyrics (Russian):

Слава - раба! Под крестом! Слава - раба!

English translation (in parentheses):

(Der Vorhang fällt langsam)

the cello and double bass parts. The former play C₁ both arco and pizzicato, and the latter, F#₂ arco and pizzicato. With diminuendos for instruments capable of executing this nuance, Shostakovich takes cognizance of the bell's sound decay after the impact of its clapper. He has wisely followed the composer's own example and has disregarded Rimsky-Korsakov's four superfluous measures.

The Introduction to Khovanshchina, which Musorgsky left only in a piano sketch entitled "Dawn on the Moscow River" and dated September 2, 1874, became in Rimsky-Korsakov's orchestration one of the branches of the Russian symphonic oak that grew from Glinka's Kamarskaia (1848).³⁰ Best known in Rimsky-Korsakov's version, this tone painting is built from successive instrumental transformations of a folk-like melody. As the golden cupolas of Moscow's forty times forty churches are ignited in the sunrise, blagovest for the morning office vibrates, presumably from one of the great bells in the Kremlin's Ivan Velikij Bell Tower (fig. 9). Against the somber voice of the bell the melody undergoes two further instrumental metamorphoses making this passage one of the rare instances in Russian music that combines a folk idiom and bell ringing. The darker strokes of the bell enrich the background for the principal melody. Tonally this entire passage with its double-octave pedal on c# and C#₂ functions as dominant preparation for the following section in F-sharp major (see fig. 20).³¹

Examples of instrumental representations of blagovest examined so far have raised no serious campanological questions. The bell's voice has been presented essentially as an aural unit with a reasonable approximation of the natural sound. At the beginning of the

Figure 9. Musorgsky, Khovanshchina, Introduction, blagovest passage, in Musorgsky's piano score.

[Andante tranquillo.]

Главы церкви освещаются восходящим солнцем. Доносится благовест и заутреки.

Die Kirchenkuppeln werden von der aufgehenden Sonne beleuchtet. Es ertönt das Läuten zur Frühmesse.

Die Kirchenkuppeln werden von der aufgehenden Sonne beleuchtet. Es ertönt das Längen zur Frühmesse.

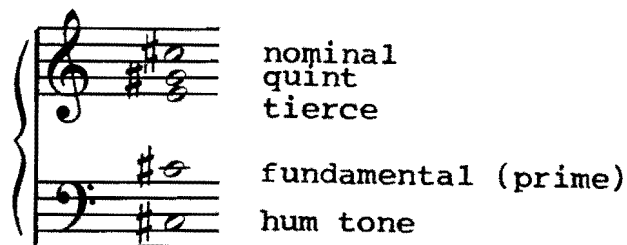
The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 6-8) features a vocal line with a melodic phrase and a piano accompaniment with chords and a bass line. The second system (measures 9-11) continues the vocal melody and piano accompaniment. The third system (measures 12-14) shows the vocal line with a more complex melodic line and the piano accompaniment with chords and a bass line. The score is written in a clear, legible style with standard musical notation.

blagovest passage in the Introduction to Khovanshchina, however, we are confronted by a very different representation of this ring, particularly in the composer's own piano score. In the three measures before the entrance of the folk-like melody (reh. no. 5ff.) Musorgsky has introduced a sound-complex that represents the voice of a single bell and consists of a sequence of three different chords--an A-seventh chord in first inversion, a half-diminished D-sharp seventh chord in third inversion, and a B minor-minor seventh chord to which the C-sharp pedal adds a major ninth. The roots of the first two sonorities (A and D sharp) are a tritone apart. Between each of these chords a bass pedal tone on C#₂ intervenes. How can four such elements in antiphonal registration be reconciled or explained as the voice of a single bell? From this sound-complex it might seem that the composer is scoring the voices of four different bells: three middle-sized instruments by the three chords and the voice of a great bell on C#₂ in the bass pedal.

In comparing this representation of blagovest with that at the end of the first act, it is obvious that Musorgsky has stylized the sound of the bell. Although his static realization of the call to the morning office was appropriate and even desirable for the decrescendo at the end of the opera's first act and for the scene in Pimen's cell from Boris Godunov, the bell motif that occurs midway in the Introduction to Khovanshchina had to provide rhythmic momentum at this point. At first hearing Musorgsky's scoring might seem to be predicated upon his refraction of certain frequencies generated by a ringing bell, an acoustical phenomenon that may have been caused by the architecture on Red Square in the composer's own time. A Western

bell whose fundamental or prime is tuned to c# generates a tierce, quint, and nominal that will produce a C-sharp-minor chord plus a subharmonic of longer duration an octave lower than the fundamental, the hum tone (fig. 10). In his piano version of the Introduction to Kho-

Figure 10. Principal frequencies generated by a tuned bell whose fundamental or prime is c#.



vanshchina Musorgsky may have been separating the bell's fundamental and upper partials (expressed as chords) from its hum tone (pedal), although in the physics of bell sound the hum tone of a bell that generates a fundamental on c# will fall on C#, not on C#₂. But he seems to have represented the untuned partials of a Russian bell not by a C-sharp-minor chord but by two seventh chords and a ninth chord. By detaching C#₂ from the preceding chord and articulating it separately Musorgsky appears to have been projecting the more extended ring of the hum tone.

These acoustical considerations may have some bearing on the scoring of blagovest in the Introduction to Khovanshchina, but to maintain that Musorgsky was aware of and sensitive to the acoustical physics of Russia's bells may be presuming too much. Indeed, his inclination to dampen the bell sounds that he scored (see fig. 9) suggests quite the opposite. Musorgsky probably reached the remarkable sound-complex for blagovest in Khovanshchina by a very different route. His first important instrumental representations of great

bells appeared in Boris Godunov, not in the strokes of blagovest heard from Pimen's cell but in the voices of three large Kremlin bells at the beginning of trezvon in the coronation scene (prologue, scene 2) and in his instrumentation of a great bell introducing the funeral perezvon heard during the tsar's final moments (act 4, scene 1). In Musorgsky's own orchestration of these two passages, however, the "bells" are not allowed to resonate.

At the beginning of the coronation scene Musorgsky scores the voice of a great Kremlin bell on C₁ through simultaneous attacks of tuba, pizzicato double basses, and gong, none of which resonate throughout an entire measure (fig. 11). With the entrance in the brass choir of two alternating major-minor seventh chords whose roots are A flat and D, Musorgsky introduces the voices of two large bells. (In his orchestration of these measures Shostakovich corroborates Musorgsky's representation of three different bells by assigning three tubular chimes on C₁, c, and c¹ to the great bell and to the lower and higher pitched large bells, respectively.) Antiphonal scoring, moreover, obtains here not only in the intervallic distance between the great bell on C₁ and the two bells in the brass but also between the seventh chords in the brass themselves. The A-flat seventh chord is scored higher than the one on D.

When Musorgsky undertook an instrumental transcription of a funeral perezvon in the final act of Boris Godunov, he prefaced this ring with two strokes on a great Kremlin bell, which he assigned to a bass trombone on C#₁ and an offstage gong (fig. 12).³² The striking of perezvon proper follows on five offstage theatre bells with in-

Figure 11. Musorgsky, *Boris Godunov*, prologue, scene 2 (coronation scene), first 6 mm. in Musorgsky's orchestration.

Alla marcia non troppo allegro

The musical score is arranged in two systems. The first system includes the Piccolo, Flauti, Oboi, Clarinetti (Bb), Fagotti, Corni (F), Trombe (Bb), Tromboni, Tuba, Timpani, Gran Cassa, Tam-tam, and Piano a 4 mani. The second system includes Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The tempo is marked 'Alla marcia non troppo allegro'. The score shows various dynamics including *ff*, *f*, and *ppp*. The piano part is marked 'a 4 mani' and 'pizz.'.

strumental support from woodwinds and horns and the pedal on C#1, which continues in the bass trombone and gong. He concludes pere-zvon with a final stroke on the great bell and the immediate and simultaneous cadential clash of the five theatre bells.³³

Figure 12. Musorgsky, *Boris Godunov*, act 4, scene 1 (tsar's death scene), beginning of funeral perezvon, first 4 mm. in Musorgsky's orchestration.

[Andantino]

61

Fl.

Ob.

Cl.
(B \flat)

Fag.

Cor.
(F)

Tr.
(B \flat)

Trb.

Tam-tam
{ за сценой
off-stage
Сайрапан

61

Бор.
Bor.

VI. I

VI. II

Vir.

Vi.
Cb.

senza sord. pizz.

senza sord. pizz.

senza sord. pizz.

senza sord. pizz.

Prислушивается.
Listens.

Musorgsky's realization of this perezvon makes campanological sense only if the G octaves (pizzicato) are disregarded on the third beat of each measure in the string choir. Although both the coronation scene and this perezvon begin with two strokes on a great bell (C₁ in the former and C#₁ in the latter) there is an important difference in Musorgsky's handling of the pizzicato strings in the perezvon. At the beginning of the coronation scene the pizzicato double basses are scored with gong and tuba. At the beginning of perezvon, however, the pizzicato string choir is silent in the first measure. When the strings enter in the second measure, their G octaves are not scored on the first beat, which would coincide with C#₁ in the bass trombone, but this pizzicato G, offset on the third beat of each measure, creates a broken diminished fifth or tritone with the bass trombone's C sharp. One can only conclude that these pizzicato string octaves serve no campanological function at all in Musorgsky's facsimile of perezvon but were probably introduced for their dramatic effect and to create a more dynamic rhythmic and intervallic background in a passage that otherwise would have been static. When Musorgsky turned to his representation of perezvon, he may also have felt a pull from his antiphonal scoring of the tritone in the coronation scene.

I would further argue that Musorgsky's use of tritone relationships and his antiphonal scoring in these two bell passages from Boris Godunov were not of his own devising but were features that he had heard in an earlier Russian historical opera, Aleksandr Serov's Rogneda, which had been produced in St. Petersburg in 1865, three years before Musorgsky began his first version of Boris Godunov. It is well

known that a precedent for Musorgsky's alternating major-minor seventh chords on A flat and D in the coronation scene occurs in the so-called hunt prelude (no. 13) from the third act of Rogneda (fig. 13).³⁴ Serov initially oscillates between an A-flat major-

Figure 13. Serov, Rogneda, no. 13 (Hunt and Song of the Bogatyrs and Chorus), piano reduction of the orchestral score, mm. 45-54.



minor seventh chord in first inversion and a major-minor seventh chord on D in third inversion in the same register and then shifts to a G-major triad in first inversion and a D-flat major-minor seventh chord in third inversion, B natural being an enharmonic C flat. Musorgsky's use of Serov's same seventh chords (mm. 47-50 in fig. 13) in the coronation scene (mm. 3-6 in fig. 11) can hardly have been fortuitous, though his antiphonal scoring of Serov's chords with an intervening pedal on C₁ has generally been considered the work of the younger composer. But a precedent for scoring the opening measures of the coronation scene as well as perezvon in the last act with their powerful sonic imagery of the swinging of the Kremlin bells'

great iron clappers also occurs in Rogneda.

In addition to the hunt prelude, two other passages from Rogneda merit equally close inspection. The first of these Herman Laroche had noted in 1874, the year of Boris Godunov's première: ". . . chords, such as those with which the bell ringing of the first [i.e., coronation] scene (second in the libretto) begins, recall the introduction of the first act of Rogneda. . . ." (fig. 14).³⁵ Though Serov's

Figure 14. Serov, Rogneda, Introduction, piano reduction of the orchestral score, mm. 1-9.

INTRODUCTION.
Largo lugubre.

PIANO.

The piano reduction of the Introduction of Rogneda (measures 1-9) is shown. The score is in 2/4 time, key of B-flat major. It features a series of chords in the right hand and single notes in the left hand. Dynamics include *ff*, *un poco dim. sempre fustato*, *dim.*, *pp*, and *pp rall. assai*.

chords are scored in a brighter register than the blagovest passage in the Introduction to Khovanshchina (see fig. 9) and these chords and pedal tones are rhythmically disposed in iambs, the antiphonal contrasts in the first measures of each are analogous. Both composers open with chords (though Serov begins with a thirty-second-note anacrusis that recurs at the end of the even-numbered measures), and the first three chords in both passages present three different sonorities in which the tritone is prominent. In Musorgsky's blagovest a tritone (A-D sharp) separates the roots of the first two chords;

in Serov's Introduction a tritone exists between the pedal octaves on G and the C sharp as root of the first two chords (a fully diminished seventh chord on C sharp and an E-flat major-minor seventh chord, C sharp being an enharmonic D flat). Because the third sonority is a tonic G-minor chord, a tritone also exists between its root and the roots of the two preceding chords on C sharp. The roots of Serov's first two chords and the bass pedal (C sharp and G, respectively) are in fact the very pitches that Musorgsky scores as the foundation for the funeral perezvon in the last act of Boris Godunov (see fig. 12). Furthermore, the chords on the first two descending strokes of this perezvon (C#-E^b-G-B^b) are the same sonority as the second chord in Serov's Introduction. The Serov and Musorgsky passages are also analogous from another standpoint. Each shows a curious cessation of sound indicated by rests following both higher and lower components. Serov's scoring may therefore explain, even if it does not condone, Musorgsky's own practice of dampening his bell sounds.³⁶ This antiphonal texture of chords and pedals is therefore Serov's creation, and the reason for his contrasting registration--if the reason can ever be ascertained--must be sought in Rogneda rather than in Boris Godunov.

A comparison of the passages by Serov and Musorgsky raises two further questions: 1) Could the opening measures of Rogneda have served as a model, as Laroche suggests, for bell passages in Musorgsky's music?; and 2) Do the chords and pedals in Serov's Introduction in any way reflect the sound of bells? Beyond a few cavils with Rogneda's historicity no statements from Musorgsky have survived that shed direct light on the first question though he did discourse at length in a letter to Balakirev on weaknesses in Serov's earlier

opera, Judith (1863), a critique that bears witness to his close scrutiny of that work.³⁷ Musorgsky's caustic, at times sarcastic, tone shows that publicly at least he endorsed Balakirev's opinion of Serov. On the other hand, Rimsky-Korsakov's candor in revealing his own private and public postures on Rogneda may reflect impressions that Musorgsky would not have expressed openly, especially in a letter to Balakirev.

Balakirev's circle made considerable fun of Rognyeda, pointing out that the idol-worshippers' chorus in Act I and a few bars of the chorus in the reception hall were the only decent things in it. I must confess that Rognyeda aroused deep interest in me, and I liked a good deal of it, especially the sorceress, the idol-worshippers' chorus, the chorus in the reception hall, the dance of the skomorokhi (buffoons), the hunter's prelude, the chorus in 7/4, the finale, and snatches of a good deal more. I also liked its somewhat coarse but colourful and effective orchestration. . . . All this I did not dare to confess in Balakirev's circle and, as one sincerely devoted to the ideas of the circle, I even berated it before my acquaintances, among whom my dilettante activities were going on.³⁸

Because Rogneda's true impressions on Musorgsky may never be known, only through comparative analysis of such details as the blagovest passage in the Introduction to Khovanshchina and the opening measures of Rogneda can the influence of the older composer on the younger be demonstrated. Indeed, Russian composers' debt to numerous details in Serov's seriously flawed operas has been shown to be much greater than some were willing to concede.³⁹

The second question about bell sound is more easily resolved through a comparison of Rogneda's opening measures (fig. 14) and a passage from the fifth and final act in the orchestral Prelude of no. 24 ("Zachëm" nas" sozval" kniaz' na vëche?" [Why has the prince called us to the veche?]). This passage (Moderato, mm. 10-14) concludes with

three strokes on the veche bell (♦) from an offstage theatre bell (fig. 15).⁴⁰ Not only does Serov's music that accompanies the three

Figure 15. Serov, Rogneda, Prelude at the beginning of no. 24 ("Zachëm" nas" sozval" kniaz' na vëche?"), piano reduction of the orchestral score.

Прелюдия. [Prelude]

Moderato. Allegro moderato.

*veche bell offstage

strokes on the veche bell show antiphonal registration analogous to that in Musorgsky's bell passages, but the preceding nine measures are also essentially the same passage that opened the Introduction to the first act but transposed down a minor third from G minor to E minor. That the nine measures in contrasting registration at the beginning of the opera and at the beginning of no. 24 are Serov's instrumental representation of bell sound--though from a secular instrument rather than from a church bell--can be established from their proximity to blows on the theatre bell, from the antiphonal scoring

of the orchestral accompaniment, and from the appearance of similar anticipations (sixteenth notes for the veché bell and thirty-second notes in the preceding measures).

Serov's theme was heard for the first time at the première of Rogneda in St. Petersburg on October 27 (November 8), 1865, in the Mariinsky (now Kirov) Theatre. This theme is Serov's most enduring legacy in Russian music and has survived the eclipse of his three operas on the Soviet stage.⁴¹ The two passages (figs. 14 and 15) can be considered the model for Musorgsky's underpinning of *trezvón* and *perezvón* in Boris Godunov and for his representation of *blagóvest* in the Introduction to Khovanshchina. At the beginning of *trezvón* in the coronation scene Musorgsky fused two distinct and unrelated ideas from Rogneda. He devised a brilliant accommodation of the imposing but non-functional alternation of two major-minor seventh chords in the hunt prelude within the antiphonal structures at the beginning and end of Rogneda. It can be argued, however, that the creation and realization of this passage in the fullness of its potential was the work of three composers--Serov, Musorgsky, and Rimsky-Korsakov. But Musorgsky's achievement was central in creating what may be the boldest, most imaginative motif in all of Russian music, an idea that was to have far-reaching impact on the vocabularies of Russian composers as well. To Musorgsky's appropriation of Serov's ideas can be applied the very words that Rimsky-Korsakov used to justify his own borrowing of a triplet figure from the finale of Rogneda to accompany the *Antar* theme: "mine is better and more subtle than Serov's."⁴²

One further matter remains to be addressed concerning the beginning of Serov's theme in Rogneda and Musorgsky's *blagóvest* passage

in the Introduction to Khovanshchina--the reason for introducing a succession of three different treble chords to represent the voice of a single bell (see figs. 9, 14, and 15). This feature in the music of both composers may have been influenced by the Russians' own manner of handling the clappers of their bells. A late nineteenth-century witness reported that "the bells of Russia are fixed, immovably to their beams. Their tongues [clappers] . . . are moved by ropes drawn in such a manner as to cause the blows to fall upon the surface at three points instead of in two places, directly opposite each other, as in the general and natural custom."⁴³ The two composers' three "impure" sonorities may be their attempt to approximate the ear's perception and reception of the varying partials generated by the Russians' three-point striking of a bell clapper on an untuned bell. (This sequence, however, is not strictly maintained in Khovanshchina since the bell's harmonic background must conform to the contours of the melody it accompanies.) The harmonic nuances in Musorgsky's scoring may be analogous to "ding" and "dong," the onomatopoetic words in English that express the two-point impact of a clapper in a tuned and swinging Western bell--the brighter "ding" when the bell's mouth turns upward toward the auditor; the more covered "dong" when the bell's mouth swings away from him.

In his orchestration of the blagovest passage from the Introduction to Khovanshchina Rimsky-Korsakov has edited the composer's score as well. Just as he was later to delete one of the three strokes of blagovest before Pimen's reaction to this summons in the first act of Boris Godunov and reduced the two blows on the great bell preceding perezvon to a single gong stroke in the last act, here he has con-

densed Musorgsky's three introductory bell strokes to two, the two seventh chords on A and D sharp, roots that are a tritone apart. He has thus eliminated Musorgsky's third sonority, the minor-minor seventh chord on B with the C-sharp ninth (fig. 16; cf. fig. 9). By

Figure 16. Musorgsky, *Khovanshchina*, Introduction, beginning of the blagovest passage (*Più mosso*), in Rimsky-Korsakov's orchestration.

The musical score is presented in two systems. The first system (left) includes parts for Oboe, Clarinet A, Bassoon, Violins I and II, Viola, Cello, and Double Bass. The second system (right) includes parts for Flute, Oboe, Clarinet A, Bassoon, Violins I and II, Viola, Cello, Double Bass, Timpani, Tam-tam, and Arpa. The tempo is marked 'C Più mosso. J = 110'. The score features various musical notations including notes, rests, and dynamic markings like 'cresc.' and 'pizz'.

reducing what may have been Musorgsky's realistic instrumental representation of the Russians' three-point clapper impact to two-point blows, Rimsky-Korsakov in the process of tightening his friend's music has also dropped one of its finer details. His two shifting seventh

chords on A and D sharp are scored in three horns and harp. The pitch of the hum tone on C sharp is much less focused in the timpani, gong, harp, and pizzicato double basses.⁴⁴ Rimsky-Korsakov has also raised the pitch of the pedal tone an octave from Musorgsky's C#₂ to C#₁ because of range limitations in the orchestra.

Though Shostakovich's orchestration of this passage has enriched Rimsky-Korsakov's scoring of the bell through additional instruments, he has largely adhered to Musorgsky's own piano model for the bell including the three initial strokes (fig. 17; cf. fig. 9). That Shostakovich calls for the striking of a tubular chime on c# on the first beat of each measure indicates his recognition that Musorgsky's original scoring represented a single bell for blagovest, a bell with a fundamental on c#. This feature of Shostakovich's orchestration lends some credence to the three initial sonorities' representing three-point clapper strikes by Russian ringers.

In the first four measures of Musorgsky's second piano part with morning blagovest at the end of "The Young Peasant's Dream" in The Fair at Sorochintsy, the chords struck on the first beats of each measure alternate between a D-sharp diminished triad in second inversion (to which the C sharp adds a minor seventh to create a half-diminished D-sharp seventh chord) and an implied A-major triad (the E is lacking) (fig. 18). The juxtaposition of the D-sharp diminished triad and the A-major triad creates another alternation of sonorities with roots a tritone apart, a feature of Musorgsky's score that Rimsky-Korsakov disregarded in his orchestration of this bell motif in Night on Bald Mountain (cf. fig. 5). The eighth-note rest in the left-hand part at the end of each measure is further witness to Musorgsky's pre-

Figure 17. Musorgsky, *Khovanshchina*, Introduction beginning of the blagovest passage, in Shostakovich's orchestration.

[Andante tranquillo]

ГЛАВЫМ ИСКРОВОМ ОЩЕЩАЮЩЕМ ВУХОМ СЛУШАЕМ. ДОЖДАЕТСЯ БЛАГОВОЕСТА И РАДУЕТСЯ.
 Die Kirchenkuppeln werden von der aufgehenden Sonne beleuchtet. Es ertönt das Läuten zur Frühmesse.

Fl.
Ob.
Cl. Bb.
Cl. Eb.
Fag.
C-fag.
Cor.
Timp.
T-1.
C-avr.
Arpa I
Piano
Archi

dilection for dampening the ring of bell sound. In the following measures in which the bell is scored in a simpler manner, Musorgsky clearly shows that its fundamental is C sharp. Musorgsky's habit of assigning the pitch of large bells to C sharp leads to speculation that there may have been a particular bell in Moscow, St. Petersburg,

Figure 18. Musorgsky, The Fair at Sorochintsy, "The Young Peasant's Dream" (intermezzo), beginning of the bell coda in Musorgsky's two-piano score.

Sop. *Сыта и сыта его нечестно. Сыта похуяется обманом.*
Der Setau und sein Gefolge ab. Die Buhne unwillig sich!
 Alt
 Ten.
 Bass
 [70] **Allegro lamentabile**
Удары утраченного колокола
Bellengläute
f *mf* *p*

or elsewhere that the composer knew whose hum tone approximated that pitch.

A sound-complex related to the blagovest passage in the Introduction to Khovanshchina opens the passage of perezvon in "The Great Gate of Kiev" from Pictures at an Exhibition (1874) (fig. 19). Despite the

Figure 19. Musorgsky, Pictures at an Exhibition, "The Great Gate of Kiev," mm. 77-85 (bell passage begins in m. 81).

[Maestoso. Con grandezza]
 dimin.
f *f* *f* *f* *f* *f* *f* *f*

alternation of the two lower pedal tones between $A\flat_1$ and $C\flat_2$, I would argue that the composer was still representing strokes from a single large bell with a fundamental on $E\flat$. Musorgsky's alternating C flats and A flats between the two lowest voices, which are carefully dampened, seem to be scored in the manner of a voice exchange to lend rhythmic interest in the harmonic foundation for perezvon and to serve as a transition between the end of the static "choral" section and the activity of perezvon. Maurice Ravel in his orchestration of these measures, like Shostakovich in his orchestration of the Introduction to Khovanshchina, has assigned strokes on one tubular chime ($E\flat$) to each of these shifting chords.

Because the Introduction to Khovanshchina contains the first mature instrumental stylization of the voice of a great Russian bell, I have chosen the term "blagovest theme" to designate this texture. The concept of "theme," however, must be understood as a registrational procedure, instrumental texture, or sound-complex. It carries no implications of a melodic idea and in fact lacks melodic definition entirely. Whatever considerations influenced Musorgsky and Serov before him in structuring this texture with its contrasting and alternating registers, to facilitate discussion of its transformations in the examples that follow, the lower element, originally a series of pedal tones, will be called the "hum tone" and the higher scored chordal component, the "fundamental."

Though the blagovest theme was to be recast many times by Russian composers, its shadow first falls across the F-sharp-major section immediately following the bell passage itself in the Introduction to

Khovanshchina (fig. 20). The contrasting registers in the accompani-

Figure 20. Musorgsky, Khovanshchina, Introduction, F-sharp-major section, in Musorgsky's piano score.



ment to the melody show Musorgsky's own transformation of this theme through the antiphonal scoring of fundamental and hum tone and the chordal realization of both. The fundamental coincides with the harmonization of the melody on the first and third beats of each measure. By 1890 the blagovest theme had reached the ears of a teenage pianist-composer studying in Moscow, Sergei Rachmaninov. When Vladimir Stasov hailed the young Rachmaninov as "a talent with a special new-Moscow stamp," he remarked that his music "rings from a new bell tower whose bells are new."⁴⁵ Stasov's words proved to be more than empty metaphor.

THE BLAGOVEST THEME IN THE MUSIC OF SERGEI RACHMANINOV

In 1937 during the Philadelphia performances of his choral-symphony, The Bells, Rachmaninov was asked to comment on the significance that he attached to bells. Although almost two decades had passed since he fled Russia in a blinding snowstorm, he still admitted his special affinity for bells and remarked that whenever he heard the deep voices of large bells, he thought of Russia.⁴⁶ No composer active during the twilight years of the old regime was more responsive to Russia's bells than Rachmaninov, and the blagovest theme became a motif that permeated his musical thought. Despite Rachmaninov's subjection of this sound-complex to extensive transformations, its most characteristic feature of antiphonal registration is always present.

1. As Aphoristic Opening

The brooding sonorities that launch the C-minor Piano Concerto (1900-1901) are vintage Rachmaninov but are also the composer's harmonic elaborations of the blagovest theme (fig. 21, also fig. 1).⁴⁷

Figure 21. Rachmaninov, Second Piano Concerto in C minor, op. 18, first movement, mm. 1-9.

Musical score for the first nine measures of the first movement of Rachmaninov's Second Piano Concerto in C minor, op. 18. The score is in C minor, 2/4 time, and features a brooding, antiphonal texture. The tempo is marked "Moderato. (d. es.)" and the dynamics range from "pp" to "f". The key signature has three flats. The score includes performance instructions such as "poco a poco cresc.", "rit.", and "a tempo con passione". Below the staff, the harmonic progression is indicated with chord symbols: fm, Db7, Dø7, fm7, F7, fm7, Dø7, Db7, and Cm. The first two measures are grouped with a bracket labeled (6) over (5), and the last two measures are grouped with a bracket labeled (6) over (5).

Though the blagovest theme had already appeared in certain of Rachmaninov's earlier works, its configuration at the beginning of his

Second Piano Concerto can be considered a paradigm for this sound-complex in his music. Through chromatic movement in two of the inner parts and his dense voicing of these sonorities, Rachmaninov has considerably enriched and expanded Musorgsky's simpler harmonic structures (cf. fig. 9).⁴⁸ The chords of the fundamental in both hands are each punctuated by the hum tone on F₂.⁴⁹

With this crescendo Rachmaninov introduces the orchestra's first theme in C minor through its subdominant (F minor), the darker of two traditional approaches to a tonic key. Only when C minor is finally established as the tonic (mm. 9ff.), however, does the ear in retrospect perceive this opening passage on the subdominant. With the exception of the resolution of the penultimate chord to C minor, these nine measures are a mirrored chord progression or harmonic palindrome over an F pedal, a sequence with parallel chromatic lines that moves from an F-minor triad (m. 1) to an F major-minor seventh chord, the "hinge chord" (m. 5), before the progression is reversed. The fleeting chromatic inflection from A flat to A natural and back (mm. 4-6) is the only modal shift in the overall F-minor framework of these measures.

Rachmaninov radically transforms this opening passage in the piano cadenza of the third movement. The tolling of a great Russian bell at the beginning of the concerto is recast as an animated dance rhythm in F minor whose anticipated C-minor resolution the piano immediately deflects to A-flat major (fig. 22). Though Rachmaninov introduces a G-seventh chord (1 m. before reh. no. 28), a chord not present in the corresponding measure at the beginning of the concerto,

Figure 22. Rachmaninov, Second Piano Concerto in C minor, op. 18, third movement, 8 mm. before reh. no. 28ff.

[Allegro scherzando (♩ = 116)]

the derivation of this passage from the concerto's first nine measures can be traced through the rising chromatic line in the pizzicato violas for the first four measures (C-D^b-D⁴-E^b) and in the descending second violins for the following four measures (A⁴-A^b-A^b-G). Despite Rachmaninov's complete change in the character of the blagovest theme, he has preserved contrast of registration, its essential feature, in his antiphonal scoring of woodwinds and piano.

Rachmaninov also uses the resonance of the blagovest theme as an aphorism at the beginning of certain character pieces, especially those in his two sets of Etudes-tableaux. Such an opening gesture makes a prefatory statement not unlike the ringing of blagovest. In the Etude-tableau in C-sharp minor, op. 33, no. 9, for example, the hum-tone octaves (G⁴ in m. 1 and C⁴ in m. 2) are each anticipated with lower octaves in thirty-second notes (fig. 23), and at Tempo I (mm. 9

Figure 23. Rachmaninov, Etude-tableau in C-sharp minor, op. 33, no. 9, mm. 1-5.

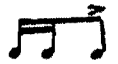
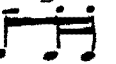


and 10) these anticipations are expanded into triplets. Unlike the regular alternation of fundamental and hum tone at the beginning of the concerto, the presentation of these two elements in the first measures of this Etude-tableau is interrupted (end of mm. 1 and 2 and beginning of m. 4) when both occur within a single beat. Moreover, the pitch stability for the fundamental chords and hum tones at the beginning of the Second Piano Concerto is not sustained here though the interval of a tritone (as an augmented fourth) occurs between hum tones on the first and third beats (mm. 1 and 2).

Even greater intervallic displacement of the hum tone establishes a march tempo in the D-major Etude-tableau, op. 39, no. 9 (fig. 24). With his radical refraction of the blagovest theme Rachmaninov has assigned higher scored hum tones to the first beat of the first four measures (D in mm. 1 and 2; F sharp in mm. 3 and 4) and has extended its range across five octaves (from $\underline{d^2}$ to $\underline{D_2}$).⁵⁰ The change of

Figure 24. Rachmaninov, Etude-tableau in D major, op. 39, no. 9, mm. 1-7.



meter from duple to triple and rhythmic diminution in the succession of hum tone and fundamental (mm. 3 and 4) function as a transition from the evenly paced opening measures to the energetic anapests () and dactyls () that follow (mm. 5ff.).

2. At the Final Cadence

The blagovest theme that opens some of Rachmaninov's character pieces also appears in the final measures of others. His popular Prelude in C-sharp minor, op. 3, no. 2 (1892) concludes in a manner quite similar to the opening of the Second Piano Concerto though in the former the theme springs from the hum-tone octaves, not from the fundamental chord as in the concerto (cf. fig. 21). As the prelude's codetta the bell theme becomes the agent for a diminuendo rather than a crescendo, and the hum-tone octaves on C sharp function as a tonic rather than subdominant pedal. Rhythmic distribution of hum tone and fundamental is asymmetrical, though the untuned sound of

a Russian bell is projected through similar chromatic inflections in the inner voices of the fundamental chords (fig. 25).

Figure 25. Rachmaninov, Prelude in C-sharp minor, op. 3, no. 2, last 8 mm.

[Lento]



A variant of the blagovest theme in the final measures of the C-sharp-minor Prelude concludes the C-major Prelude, op. 32, no. 1, which Rachmaninov composed eighteen years later in the summer of 1910 (fig. 26). He has retained the sequence of hum tone and funda-

Figure 26. Rachmaninov, Prelude in C major, op. 32, no. 1, last 6 mm.

[Allegro vivace]

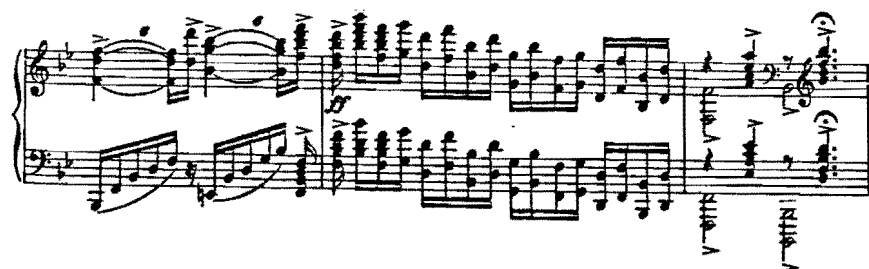


mental in the earlier prelude (see fig. 25) but has realized both as chords. The chromatic element, which occurs in the inner voices of the

fundamental chords at the beginning of the Second Piano Concerto and at the end of the C-sharp-minor Prelude, occurs here in the chords of the hum tone that descend from the initial E-minor chord to the final cadence on C major. Rachmaninov's emphasis on mediant and submediant chords (E minor and A minor, respectively) in his approach to the tonic gives these cadential measures an unusual harmonic coloring. Moreover, the tied notes in the right hand create dissonances of major and minor seconds that approximate acoustical effects from the untuned partials of a Russian bell. Contrasts in Rachmaninov's registration of the final measures of other piano works reflect the texture of the blagovest theme (fig. 27). In all three examples the hum tone is an octave or single note and the fundamental is realized with chords in both hands.

Figure 27. Final measures of selected works by Rachmaninov showing the blagovest theme: A. Prelude in B-flat major, op. 23, no. 2; B. Prelude in B minor, op. 32, no. 10; and C. Sonata no. 2 in B-flat minor (rev. vers., 1931), op. 36.

A. [Maestoso]



B. [a tempo, come prima (Lento)]



C.

[Presto]



3. For Emphasis

Just as Musorgsky had stylized blagovest in the Introduction to Khovanshchina to provide a richer, more resonant background for further instrumental projections of his folk-like melody, Rachmaninov also uses this texture in a quasi-rhetorical manner to emphasize certain musical ideas or to invest material previously introduced with new sonic weight. The blagovest theme can therefore function as musical bold faced type and recalls those fermata-marked chords reserved for important portions of text in fourteenth- and fifteenth-century polyphony. In this capacity the blagovest scoring can emerge quite unexpectedly and disappear as quickly in Rachmaninov's scores. In his song of 1912, "Voskreshenie Lazaria" (The Raising of Lazarus), op. 34, no. 6, a setting of a poem by A. S. Khomiakov dedicated to Fedor Chaliapin, Rachmaninov introduces the blagovest theme in the piano accompaniment at the two climactic moments in the vocal line. The second of these two passages is the more imposing (fig. 28). The harmonic juxtapositions of hum tone and fundamental are as dramatic as their registration. Against a hum tone on F and C, a sonority of indeterminate mode, Rachmaninov alternately scores E-flat-minor and D-flat-major chords.

October 14, 1908, to Konstantin Stanislavsky, which he wrote from Dresden on the occasion of the Moscow Art Theatre's tenth anniversary.⁵³ No ordinary letter, this congratulatory communication is set as a song for baritone with piano accompaniment. At the celebration in Moscow Chaliapin eloquently delivered Rachmaninov's letter to Stanislavsky. The blagovest theme surfaces briefly toward the end before Rachmaninov's complimentary close, signature, and postscript (fig. 30). Above his antiphonal scoring of a great Rus-

Figure 30. Rachmaninov, Letter to Konstantin Stanislavsky (Dresden, October 14, 1908), mm. 27-33 ("... many, many [more] years [of success]. I beg you to convey my greetings to the entire company, my cordial greetings.").

Нер-
 Про-
 мно - га - я, мно - га - я ле - та. Про-
 жаждая
 начальное движение
 шу Вас не-редать всей труп-но мой при-вет, мой душевный при-вет.
 pp

sian bell the composer wishes Stanislavsky many more successful years with the Moscow Art Theatre and extends his greetings to the entire company.

Rachmaninov's use of this bell texture for emphasis, however, is not limited to texted works. Toward the end of the first section (mm. 29-31) of the G-minor Prelude, op. 23, no. 5 (fig. 31), the bla-

Figure 31. Rachmaninov, Prelude in G minor, op. 23, no. 5, mm. 26-34.

[Alla marcia.]

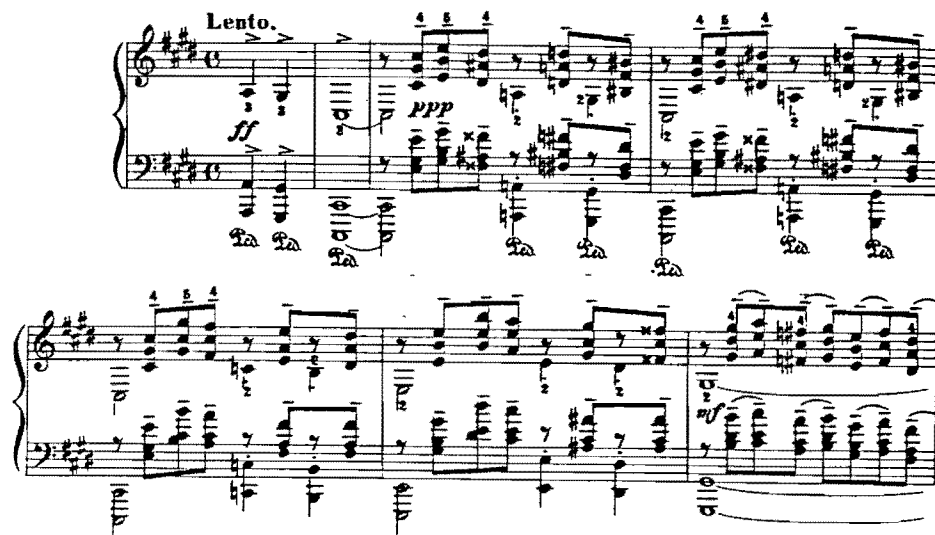


goveest theme suddenly crystallizes from a march in a manner that recalls its dramatic appearance in "The Raising of Lazarus" (see fig. 28). Although the triadic line and chordal anapests in the G-minor Prelude resemble the registration of the blagoveest theme, the texture of the theme surfaces briefly in a more traditional manner toward the end of the first section (mm. 29-31). The hum tones as dotted quarter notes receive additional force through an anticipatory melodic sequence. These broadly contrasted registers give added weight much as a speaker emphasizes certain words through a change of speech rhythm.

Despite Rachmaninov's published declaration that the Prelude in C-sharp minor, op. 3, no. 2 (1892) is absolute music, the concert public for almost a century has insisted that the bells of Moscow resound

in this character piece.⁵⁴ Whatever the composer's true intentions, nowhere in the entire corpus of his piano compositions did he marshal greater resonance and power from the blagovest theme than in this prelude (fig. 32). The initial grimace, a forceful cadential

Figure 32. Rachmaninov, Prelude in C-sharp minor, op. 3, no. 2, mm. 1-7.



formula, becomes even more ominous when the blagovest theme is applied. Its descending octaves function as hum tones, and fundamental chords intervene on the offbeats. In addition to his amplification of the three-pitch motif through the blagovest theme Rachmaninov also energizes this aphorism. Upon the return of the opening motif after the stormy, chromatic middle section, Rachmaninov's scoring of the blagovest theme can only be described as transcendental (fig. 33). In this final section he drew from this theme the full measure of its keyboard potential. At his recitals audiences hounded him for encores until he obliged with the C-sharp-minor Prelude, and the concert hall rang with the monumental sounds of Russia. It is curious too that C sharp is not only the tonic of the prelude and the third pitch in its opening

Figure 33. Rachmaninov, Prelude in C-sharp minor, op. 3, no. 2, mm. 42-51.

The musical score is presented in three systems. The first system shows measures 42-44, featuring a piano introduction with a treble and bass staff. The second system, labeled [Lento] and Tempo I., covers measures 45-48 and includes a grand staff with Right Hand (R.H.) and Left Hand (L.H.) parts. The R.H. part has a *fff pesante* marking. The third system covers measures 49-51, continuing the grand staff with *fff* markings in both hands. The key signature is C-sharp minor (three sharps) and the time signature is 3/4.

[Lento]

Tempo I.

R. H. *fff pesante*

L. H. *fff pesante*

fff

fff

motif but also the hum tone of the blagovest theme from the Introduction to Khovanshchina (see figs. 9 and 16).⁵⁵

The blagovest theme can also lend fleeting solemnity to passages otherwise dominated by virtuosic display. In both versions of the First Piano Concerto in F-sharp minor, op. 1 (1890-1891; rev. 1917) it flanks a short piano cadenza at the beginning of the first movement (fig. 34). Though differences of detail distinguish the two versions of this cadenza, their effect is similar and debt to Tchaikovsky pronounced. The hum tone preceding the fundamental is scored as octaves in the piano part (as in the C-sharp-minor Prelude) but is given harmonic support in the string choir. The hum tone, however, is not a reiteration of the same pitch as in the prelude but occurs on different pitches. Against the piano and strings Rachmaninov scores a brass fanfare of F-sharp octaves. His chordal realization of the fundamental in this passage includes chromatic movement in the outer voices of the right-hand chords and in an inner voice of the left-hand chords.

In the principal cadenza of the concerto's first movement the blagovest theme occurs twice, and each time the brass fanfare, similar to the one that had accompanied the earlier and shorter cadenza (see fig. 34), precedes the bell texture in the piano, first on C sharp and then on D (fig. 35). The two pairs of hum tones in left-hand octaves outline two tritones (augmented fourths on E-A sharp and F-B).⁵⁶

4. Contracted and Expanded

In his treatment of the blagovest theme Rachmaninov also subjects hum tone and/or fundamental to contraction or expansion. True contrac-

Figure 34. Rachmaninov, Piano Concerto no. 1 in F-sharp minor, op. 1 (1917 vers.), first movement, short cadenza.

[Vivace]

Fl. Ob. Cl. Fag. Cor. Tr-be Tr-ba Timp. P-no Archi

Fl. Ob. Cl. Fag. Cor. Tr-be Tr-ba Timp. P-no Archi

rit. a tempo marcato pesante

rit. a tempo pesante

Figure 35. Rachmaninov, Piano Concerto no. 1 in F-sharp minor, op. 1 (1917 vers.), first movement, beginning of principal cadenza.

[Vivace. Doppio movimento (♩ = ♩)]

The musical score for the beginning of the principal cadenza in Rachmaninov's Piano Concerto no. 1, first movement, is presented in four systems. The first system, marked 'Puo' and 'a tempo marcato', shows the piano and solo parts. The second system, marked 'solo poco rubato e pesante' and 'm.d.', continues the solo part. The third system, marked 'rapido' and '8va basso', shows the piano part. The fourth system, marked 'rubato' and '8va basso', continues the piano part. The score is in F-sharp minor and 2/4 time.

tion of the hum tone is effected by reduction of its normal duration. In a few works fundamental chords do not alternate with hum tones, a procedure that eliminates contrast of register and textural antiphony essential to the blagovest theme. Expansion consists of extending the sound of hum tone and/or fundamental through repetition or interpolation of additional material. Despite such additive processes, contrast of register between the two elements is still present.

In the final measures of the First Piano Sonata in D minor, op. 28 (1907) Rachmaninov has reduced the hum tone's duration in the left hand to root anticipations of B-flat-major chords of the fundamental in both hands (fig. 36). A similar reduction in the hum tone's temporal value value follows (at Tempo precedente) when it becomes a member

Figure 36. Rachmaninov, Piano Sonata no. 1 in D minor, op. 28, last 13 mm.



of eighth-note triplets on the last beat (mm. 7-10 in fig. 36). In the bravura conclusion of the D-flat-major Prelude, op. 32, no. 13 (four measures preceding Grave) the hum-tone octaves in the left hand are similarly reduced to root anticipations of the tonic (fig. 37). With hum tone and fundamental still ringing, chromatic cascades converge in both hands. Reducing the temporal distance between hum tone and fundamental is necessary to accommodate these sonorities. In the final three measures (Grave) in which the tonic key is confirmed, the blagovest theme is further enlarged through an intervening D-flat-major chord between the hum tone and fundamental. Rachmaninov's distribution of the chord members in some of these sonorities within the interval of a tenth can be daunting to hands with an average span.

In the second movement of Rachmaninov's Second Piano Concerto the hum tone is rendered in the solo instrument as chromatically descending broken octaves in the left hand preceding arpeggiated fundamental chords in both hands (fig. 38). The Prelude in E minor, op. 32, no. 4 shows the hum tone extended through harmonic elaborations around its octave on B and B₁ (fig. 39). In the following measures the

Figure 37. Rachmaninov, Prelude in D-flat major, op. 32, no. 13, last 7 mm.

[Grave/ poco più vivo]



Figure 38. Rachmaninov, Second Piano Concerto in C minor, op. 18, second movement, mm. 13-16 before reh. no. 26, solo piano part only.

[Più mosso; formerly: Adagio sostenuto ($\text{♩} = 52$)]

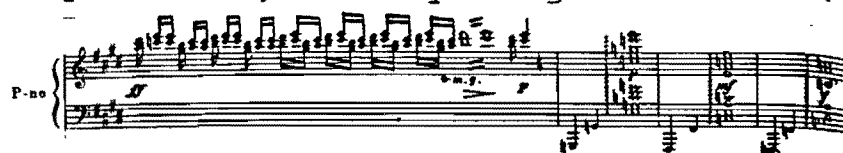


Figure 39. Rachmaninov, Prelude in E minor, op. 32, no. 4, 14 mm. from the end.



temporal distance between the hum tone and fundamental is significantly reduced together with the intervallic distance between them.

In the piano part of the funeral-march coda from his first Ele-
gaic Trio in G minor (1892) Rachmaninov ornaments and extends the hum-
tone chord by merging it (on the second and third beats of each meas-
ure) with an appoggiatura that can be read as the ruffle of a snare
drum (fig. 40). The left hands' octave registration makes the color-
ing of this cortège unusually dark and dense. This hum tone as muffled
drum, scored in a register whose timbre and color almost preclude
pitch recognition, recalls Asaf'ev's observation that Rachmaninov's
use of bell sounds (kolokol'nost') is "woven into the fabric of his
music . . . in the most varied colors, shades, rhythmic patterns, and
rhythmic-harmonic configurations. . . ." ⁵⁷ There is a similar low
figure though at a brisker tempo (Vivace) in the last movement of the
Third Piano Concerto, op. 30 (1909) whose broken octaves in the piano's
lowest register alternate with a motif in the same rhythm for both
hands in a higher register and function as a device for effecting the
crescendo (fig. 41). In two places in the final movement of the

Figure 40. Rachmaninov, Elegiac Trio in G minor, beginning of the coda.



Figure 41. Rachmaninov, Piano Concerto no. 3, op. 30, third movement, reh. no. 69, piano part only.



Third Piano Concerto in D minor the hum tone is syncopated in the left hand of the solo instrument (fig. 42). The syncopation and anapestic rhythms in the upper strings create a dance-like character (see also the fifth m. after reh. no. 64).

Figure 42. Rachmaninov, Piano Concerto no. 3 in D minor, op. 30, third movement, 9 mm. before reh. no. 43.
[formerly: Alla breve. ($\text{♩} = \text{♩}$)]

In several works of Rachmaninov a hum tone alone is repeated in a low register without corresponding fundamental chords. The "Barcarolle" (no. 1) and "Russian Song" (no. 3) from Six Pieces for Piano Duet, op. 11 (1894) contain a number of low pedal tones (as single notes, perfect fifths, or octaves) that may be bell generated (fig. 43), and the four fortissimo gong strokes with brass chords at the end of the First Symphony, op. 13 (1895) may also have originated in bell sounds.⁵⁸ But without fundamental chords the true texture of the blagovest theme is not present.

The simplest way to extend the fundamental is through repetition, which occurs in the last movement of the Second Piano Concerto (Maestoso) by reducing the duration of the hum tone (fig. 44). The fundamental is also extended through chordal elaboration in the right hand in the fourth of the Variations on a Theme of Chopin, op. 22 (1903) (fig. 45). The fundamental proper falls on the second beat of each measure

Figure 43. Rachmaninov, "Barcarolle," from Six Pieces for Piano Duet, op. 11, no. 1, mm. 37-46.

[Moderato]

The musical score is presented in three systems, each with two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The tempo marking is [Moderato].

- System 1 (Measures 37-40):** The first staff features a melodic line with slurs and a 'dim.' (diminuendo) marking. The second staff provides harmonic support with chords and a 'mf' (mezzo-forte) marking.
- System 2 (Measures 41-44):** The first staff continues the melodic line, with a 'pp' (pianissimo) marking. The second staff features a 'dim.' marking and a 'pp' marking.
- System 3 (Measures 45-46):** The first staff has a 'pp' marking. The second staff continues the harmonic support.

and is preceded and followed by an antecedent and consequent chord at a lower pitch.

Even if the fundamental chord is not actually extended by a following motif, the reiteration of the hum tone can be delayed and a regularly measured alternation of hum tone and fundamental (see

Figure 44. Rachmaninov, Piano Concerto no. 2 in C minor, op. 18, third movement, piano part only.

Maestoso (♩ = 60)

P-no

P-no

P-no

P-no

Più vivo (♩ = 80)

cresc.

rit.

Figure 45. Rachmaninov, Variations on a Theme of Chopin, op. 33, variation 4, last 12 mm.

[♩ = 132]

f

cresc.

dim.

rit. e dim.

fig. 21) will be disturbed by added material. Passages whose rhythmic symmetry is affected through motivic interpolation are extensive in the first movement of Rachmaninov's second Elegiac Trio in D minor, op. 9 (1893; rev. 1907, 1917). In the piano part of the extended opening section of the first movement Rachmaninov interrupts the regular alternation of hum tone and fundamental by splicing a descending, four-note, chromatic figure into the second half of each measure (fig. 46).

Figure 46. Rachmaninov, Elegiac Trio in D minor, op. 9, first movement, beginning.



This sequence of three elements--hum tone, fundamental, and descending chromatic motif--accompanies the threnody in cello and violin. In his recapitulation of this material Rachmaninov transfers the string lines to the piano and varies the motif in the two string instruments. In the trio's third movement the fundamental chord is transformed by extension and syncopation into a funeral-march rhythm, and the original four-note, descending figure is elaborated in the violin and cello as

diatonic triplets (fig. 47). The descending chromatic figure later

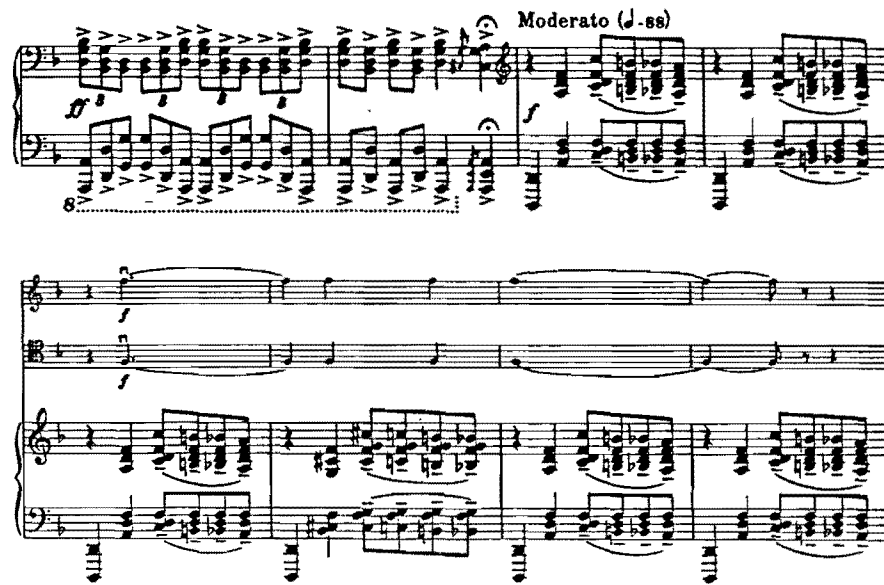
Figure 47. Rachmaninov, Elegaic Trio in D minor, op. 9, third movement.



returns in the piano part but thickened and scored in a higher, brighter register from which it dominates the two elements of the blagovest theme (fig. 48). Through Rachmaninov's transformation of the original pattern, the initial member of the descending chromatic figure now assumes the role of fundamental. The chord on the second beat of each measure, which had functioned as fundamental in the first movement, now serves as an intermediary sonority between hum tone and fundamental and provides harmonic support for the frequent melodic syncopations in the two string parts.

The opening of the C-minor Etude-tableau, op. 39, no. 7 offers an excellent example of Rachmaninov's extension of both hum tone and

Figure 48. Rachmaninov, Elegaic Trio in D minor, op. 9, third movement.



fundamental through chordal attenuation.⁵⁹ Rachmaninov also articulates the two elements of the blagovest theme as well as the added material with rests (fig. 49). Expansion of the hum tone and funda-

Figure 49. Rachmaninov, Etude-tableau in C minor, op. 39, no. 7, beginning.



mental in the ninth Chopin variation does not obscure distinction between the chordal structure of the fundamental and the octaves of the hum tone (fig. 50). At the beginning of measures 4 and 8 the blagovest theme emerges briefly for two beats without any elaboration of either element.

Figure 50. Rachmaninov, Variations on a Theme of Chopin, op. 33, variation 9.



In the last movement of the Third Piano Concerto (*Vivacissimo*) Rachmaninov reinforces the hum-tone octave (D_1 - D_2) in the left hand with an A-major chord in the right hand. From the iambic rhythm an arching, rhapsodic passage springs forth (*Un poco meno mosso*) with chords in both hands (fig. 51). Here the blagovest theme is transformed into one of those moments, as Alekseev noted, when the fiber of Rachmaninov's music manifests kolokol'nost' (bell sounds) "not only in [his] masterful reproduction of ringing timbres but also in their surging accumulations, especially the sounds of his melody (kan-tilena), massive chords, and deep bass notes--full and rich, as though saturated with metal."⁶⁰

Figure 51. Rachmaninov, Piano Concerto no. 3 in D minor, op. 30, third movement, between reh. no. 74 and reh. no. 75, solo piano part.

Rachmaninov expands and contracts the blagovest theme vertically as well as horizontally. In his second Elegaic Trio in D minor syn-copated octaves on G (reh. no. 4) in the piano's middle register and G-major chords in higher and lower registers accompany descending triplets in the violin and cello (fig. 52). This kind of keyboard texture is not uncommon in Rachmaninov's piano music and can be regarded as a registrational variant of the blagovest theme. Contrast is still present though it is obtained from a hum-tone octave in a middle register and a fundamental in both higher and lower ranges. A fleeting but representative example of this kind of contrary motion appears in a completely chordal texture in the E-major Prelude, op. 32, no. 3 in which the hum-tone chords fall on the odd-numbered beats of the measures (fig. 53). If the right-hand chords on the even-numbered

Figure 52. Rachmaninov, Elegaic Trio in D minor, op. 9, first movement, reh. no. 4.
[Maestoso ($\text{♩} = 96$)]



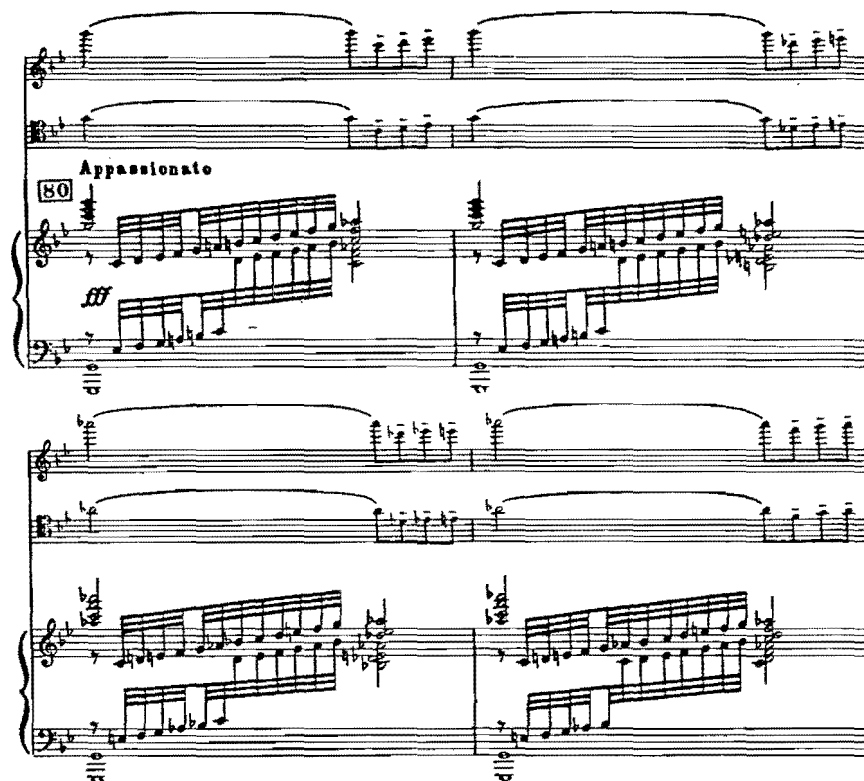
Figure 53. Rachmaninov, Prelude in E major, op. 32, no. 3, mm. 9-11.
[Allegro vivace]



beats were omitted, this passage would bear closer resemblance to the traditional structure of the blagovest theme. A similar texture occurs in the piano part of Rachmaninov's first Elegaic Trio in G minor (reh. no. 80) though the first two beats are filled by scales (fig. 54) and subsequently by chords in a dotted rhythm (see also Sviridov's scoring in fig. 90).

In the quiet tolling of funeral bells that opens the fourth movement of his choral symphony, The Bells, Rachmaninov alternates the

Figure 54. Rachmaninov, Elegaic Trio in G minor, reh. no. 80ff.



upper and lower instrumental parts (the right and left hand in the piano reduction) of the two alternating sonorities (fig. 55). At such a slow tempo (*Lento lugubre*) Rachmaninov may have felt the need for more rhythmic motion in the orchestra. Within this ostinato a lament on the English horn (*Cor. ingl.*) winds its way. The regular alternation of a C-sharp-minor chord and an A major-major seventh chord may be Rachmaninov's way of representing strokes on two great bells.

5. In Bass or Treble Registration

Though the blagovest theme functions most characteristically when scored without restriction of range, Rachmaninov sometimes uses it as an accompanimental pattern in the left hand alone or by inverting the hum tone will place it in the right hand alone. Passages

Figure 55. Rachmaninov, The Bells, op. 35, beginning of the fourth movement, piano reduction of the orchestral score.

The image shows a piano reduction of the beginning of the fourth movement of Rachmaninov's 'The Bells', op. 35. The tempo is marked 'Lento lugubre.' The score is written for piano and includes various orchestral parts indicated by abbreviations: 'Coral', 'Arpe', 'V. 1. 2.', 'Cor. ingl.', 'Corno', 'Fl. Ol.', 'Piano', 'Corno', and 'Cor. ingl.'. The music is in D major and 4/4 time. The piano part features a complex texture with many chords and moving lines in both hands. The right hand often plays chords with moving inner voices, while the left hand provides a harmonic foundation with chords and some moving lines. The score is divided into three systems. The first system ends with a measure marked 'etc.'. The second system has a measure marked '100'. The third system continues the dense harmonic texture.

from the second Elegaic Trio and from the First and Second Piano Sonatas (the latter in its revised version of 1931) contain the theme for left hand alone (fig. 56). A passage from the orchestral introduction to the opening chorus in Rachmaninov's opera, Aleko (1892), shows a similar use of the blagovest theme as accompaniment (fig. 57). In piano reduction these measures resemble the keyboard textures in fig. 56B. The power and resonance of the theme, however, is diminished by this restriction in range.

One of the rare instances when Rachmaninov scores the blagovest theme in the right hand alone appears in the D-major Prelude, op. 23, no. 4 (fig. 58).⁶¹ In this variant of registration the hum-tone element is inverted, syncopated, and scored as single pitches above the fundamental. This contrasting material in the right hand is accompanied

Figure 56. Examples of Rachmaninov's scoring of the blagovest theme in the left hand alone: A. Elegaic Trio in D minor, op. 9, from second m. after reh. no. 9; B. Piano Sonata no. 2 in B-flat minor, op. 36, first movement, mm. 88-96.

A. [Meno mosso ($\text{♩} = 66$); sempre più vivo e agitato]

[Poco più mosso]

B.

Figure 57. Rachmaninov, Aleko, orchestral introduction to No. 2 Chorus, mm. 16-25.

[Allegro vivace]



Figure 58. Rachmaninov, Prelude in D major, op. 23, no. 4, mm. 58-67.

[Andante cantabile (♩ = 50)]



by triplet eighth notes in the left hand. Rachmaninov's placement of the blagovest texture in the right hand alone may have been suggested by his thirteenth Chopin variation. In this variation not only is the hum tone inverted and executed by both hands in an upper register but both fundamental and hum tone are also extended through anticipations (fig. 59). It is possible to read the right hand of

Figure 59. Rachmaninov, Variations on a Theme of Chopin, op. 22, variation 13.

The musical score for Variation XIII is presented in four systems. The first system begins with the tempo and time signature: 'Var. XIII. Largo. (♩ = 42)'. The notation is in 3/4 time with a key signature of two sharps (D major). The left hand features prominent triplet eighth notes. The right hand contains a blagovest texture. Dynamic markings include 'pp' (pianissimo) at the beginning and 'cresc.' (crescendo) in the second system. The third system includes 'pp' and 'f' (forte) markings, along with slurs and accents. The fourth system concludes with 'cresc.', 'f', and 'pp' markings, ending with a double bar line.

the D-major Prelude (see fig. 58) as a simplification of the right-hand part in the Chopin variation.

The fourth variation in Rachmaninov's later Variations on a Theme of Corelli, op. 42 (1931) shows a similar texture for both hands

in a treble register. The hum tone is inverted, and anticipatory material has expanded both hum tone and fundamental (fig. 60). The

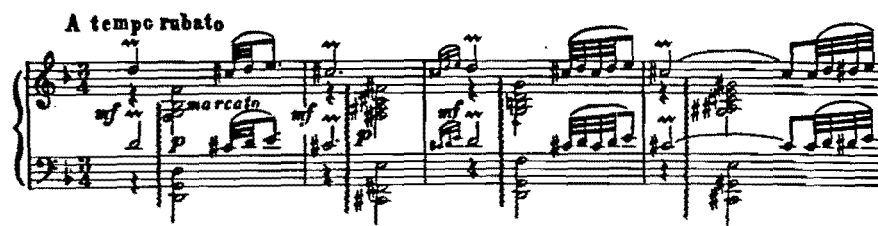
Figure 60. Rachmaninov, Variations on a Theme of Corelli, op. 42, variation 4.



third beat of each odd-numbered measure functions as an anticipation of the fundamental on the first beat of the following measure; in even-numbered measures it becomes a lower extension of the inverted hum tone on the second beat. A further variant of this scoring also occurs in the Intermezzo (A tempo rubato) of the Corelli variations (fig. 61). On the first beat of each measure an octave rendered as

Figure 61. Rachmaninov, Variations on a Theme of Corelli, op. 42, Intermezzo, mm. 1-4.

Intermezzo



a mordent can be considered an inverted hum tone. The arpeggiated chords on the second beats stand in the traditional place of the fundamental, and an ornamented anticipation of the mordent falls on most of the third beats. Whether Rachmaninov's broadly scored arpeggiated chords here and elsewhere in his piano compositions are instrumental reflections of bell sounds, however, is open to question. In his advice to student pianists for performing the final chords of his Prelude in C-sharp minor, op. 3, no. 2, Rachmaninov cautioned that one must "beware of the temptation to arpeggiate the final chords."⁶² Arpeggiated execution of such chords would significantly mollify the percussive effect of a clapper strike and would imply that such articulation is not bell generated.

6. As the Basis for Two Character Pieces

In at least two of Rachmaninov's character pieces, Prelude in B minor, op. 32, no. 10 and Etude-tableau in C minor[-C major], op. 33, no. 3, the blagovest theme is prominent. Much of the material in the B-minor Prelude is generated by a dotted motif that anticipates the fundamental chord (fig. 62). The hum tone is a harmonic reflection of the fundamental in a lower register. In this prelude Rachmaninov integrates the contrasting registers of the blagovest theme into the sequential presentation of a rhythmic-melodic motif in a gradually descending direction.

In the first two measures of the B-minor Prelude's second section (mm. 18 and 19) ascending triplets emerge from the blagovest theme (fig. 63). In the following measures (mm. 20ff.) Rachmaninov elides the alternation of fundamental and hum tone. Had he been scoring

Figure 62. Rachmaninov, Prelude in B minor, op. 32, no. 10, mm. 1-9.



Figure 63. Rachmaninov, Prelude in B minor, op. 32, no. 10, mm. 16-24.
[Lento]

this texture for two pianos, he would no doubt have continued the exchange between the higher fundamental and lower hum tone. (One of the pianos could have carried the blagovest theme and rising melodic line, and the accompanying triplets could have been assigned to the other.) The blagovest theme appears in contrary motion (alternation of middle and extreme registers) at *L'istesso tempo* (*Lento*) combined with a double-dotted motif whose embellishment is progressively intensified as upper-neighbor figures first in sixteenth notes, then in thirty-second notes (fig. 64; see fig. 29). The left hand octaves on the F-sharp hum tone function as a dominant pedal leading to a cadenza and return to the opening material (*a tempo*, *come prima*).

Figure 64. Rachmaninov, Prelude in B minor, op. 32, no. 10, mm. 37ff.

[Lento]
L'istesso tempo.

The musical score for Rachmaninov's Prelude in B minor, op. 32, no. 10, measures 37ff. is presented in three systems. The first system begins with the tempo marking [Lento] and L'istesso tempo. The right hand features a complex texture with multiple layers of triplets and sixteenth notes, while the left hand plays a dominant pedal of F-sharp octaves. The second system continues this texture, with dynamics including *pp*, *dim.*, *sp*, and *poco cresc.* The third system concludes the passage with a *leggiere* marking and a final *dim.* dynamic.

The C-minor Etude-tableau, op. 33, no. 3 (1911) stands among the greatest of Rachmaninov's character pieces.⁶³ Its split modality --an opening section in C minor followed by a second in C major--is linked by the sound of a bell. Throughout the monolithic C-minor dirge a great bell tolls amid deep drum rolls and dotted rhythms (fig. 65) and may be the composer's mature realization of related

Figure 65. Rachmaninov, Etude-tableau in C minor, op. 33, no. 3, first section in C minor.

The musical score for the first section of Rachmaninov's Etude-tableau in C minor, op. 33, no. 3, is presented in five systems. The tempo is marked *Grave*. The score includes various dynamic markings such as *pp*, *poco cresc.*, *dim.*, *cresc.*, *Ped. simile*, *poco a poco dim.*, and *poco rit.*. The music features a monolithic C-minor dirge with a great bell tolling amid deep drum rolls and dotted rhythms.

motifs in his earlier coda of the G-minor Elegaic Trio (see fig. 40). Though the voice of the bell grows more ominous before fading into the C-major section (fig. 66), the relentless tolling continues in the

Figure 66. Rachmaninov, Etude-tableau in C minor, op. 33, no. 3, second section in C major, mm. 17-20.



left hand and darkens the tone of the section in the major mode. This Etude-tableau with its contrasting modes and moods can be regarded as Rachmaninov's self portrait,⁶⁴ and not unexpectedly the blagovest theme, which Medtner declared to be "a theme of [Rachmaninov's] life," dominates the initial section. In these measures Rachmaninov has in effect welded together the F-minor crescendo at the beginning of the Second Piano Concerto (see fig. 21) and the decrescendo at the conclusion of the C-sharp-minor Prelude (see fig. 25) into a single C-minor passage of crescendo and decrescendo. The blagovest theme with its hum tone and fundamental informs all but two measures (fig. 65). The principal hum tone, disposed mostly in dotted half-note chords (except in mm. 7 and 8), is adumbrated in the first two measures by its own preliminary hum tone and fundamental chord. In the following section in C major low pedal notes and octaves in the

left hand darken the tone (fig. 66). The notes of the arching melody in the right hand (*poco a poco agitato*), which resemble treble inversions of the hum tone, alternate with chords of the fundamental (fig. 67; see fig. 58).

Figure 67. Rachmaninov, Etude-tableau in C minor, op. 33, no. 3, C-major section, mm. 29-36.



Rachmaninov scored the blagovest theme for the last time in the thirteenth variation of his Rhapsody on a Theme of Paganini, op. 43 (1934) for piano and orchestra (fig. 68). The descending octave (a-A) within which the Paganini theme pivots doubtlessly suggested the blagovest theme to him. But the resonant, measured sonorities that this theme had generated thirty-four years earlier at the beginning of the Second Piano Concerto have given way to brusque asides in the piano that frame Paganini's theme in the strings. By the time Rachmaninov felt the need to accommodate his late Romantic idiom to

the ironic, percussive tone of the new era, the blagovest theme was already being cultivated by younger and more advanced Russian composers.

Figure 68. Rachmaninov, Rhapsody on a Theme of Paganini, op. 43, variation 13, mm. 1-6.

The musical score for Variation XIII of Rachmaninov's Rhapsody on a Theme of Paganini, measures 1-6. The score is for a full orchestra and includes parts for Violins I and II, Viola, Violoncello, Contrabasso, Piano, and Timpani. The tempo is marked 'Allegro' and the dynamics are 'f molto marcato'. The score is written in G major and 2/4 time. The piano part features a prominent bell-like sound in the right hand, while the strings play a rhythmic pattern in the left hand. The timpani part is also marked 'f molto marcato'.

THE BLAGOVEST THEME IN THE MUSIC OF RACHMANINOV'S CONTEMPORARIES AND SUCCESSORS

1. Contemporaries from the Old Regime

Rachmaninov maintained that no Russian composer could escape the influence of bells, a conviction substantiated in large measure by the frequent appearances of the blagovest theme in the music of his predecessors, contemporaries, and successors.⁶⁵ Perhaps the best evidence is contained in the piano accompaniment of the song, "V kolokol, mirno dremavshij" (The bell, peacefully slumbering) by César Cui, the member of the Russian Five (Moguchaya kuchka) whose work was least colored by native sources.⁶⁶ The blagovest theme

begins to take shape during the song's second section in the left hand of the accompaniment but does not emerge in a definitive form (a form in which both elements are scored chordally) until the last two measures of the piano postlude (fig. 69). Cui's progression is

Figure 69. César Cui, "V kolokol, mirno dremavshij," op. 11, no. 3, last 3 mm. of the piano postlude.



basically plagal (from a subdominant G-flat-major triad to the D-flat-major tonic), though it is deflected in the second half of the penultimate measure by a minor-minor seventh chord on E flat that functions as v^7 of V in D-flat major. Cui's cadential use of the blagovest theme was influenced by Musorgsky's bells in Boris Godunov, whose St. Petersburg première in 1874 he attended, but it also anticipates the concluding measures in certain preludes of Rachmaninov (see figs. 25, 26, and 27).

Rimsky-Korsakov's infrequently performed Piano Concerto in C-sharp minor, op. 30 (1882-1883), composed following his completion and orchestration of Khovanshchina in 1881-1882, contains a passage that combines trumpet fanfares and the blagovest theme (fig. 70; see also figs. 34 and 35). Both motifs appear in Musorgsky's opera but not simultaneously. (At the end of scene 7 in act 4, tableau 2, trumpet flourishes and a bell are juxtaposed briefly.) A combination of trumpet calls and bell sound in the piano concerto may have

Figure 70. Rimsky-Korsakov, Piano Concerto in C-sharp minor, op. 30, mm. 231ff., orchestra reduced to a second piano part.

Allegro $\text{♩} = 120$

I

mf cresc.

240

8

Trombe

250

K

mf cresc.

ff

K

Quart.

occurred to Rimsky-Korsakov while working on Musorgsky's opera. Because the presentation of trezvon against brass fanfares dominates the final pages of his Russian Easter Overture (1888), it is possible that the passage in Rimsky-Korsakov's concerto led to his further exploitation of bell rhythms and fanfares in the coda of the overture. Whether trumpets and the sound of blagovest in Khovanshchina suggested these motifs to Rimsky-Korsakov for his concerto and overture, their combination in the former at least offers musical documentation for the close connection between trumpet calls and bell ringing throughout Russian history.⁶⁷

The third movement of Balakirev's Piano Concerto in E-flat major (1861-1862; 1906-1909) contains several passages in which the blagovest theme is assigned to both the orchestra and solo instrument (fig. 71). In each instance but the last, this texture functions as

Figure 71. Balakirev, Piano Concerto in E-flat major, third movement, orchestra reduced to a second piano part.

[Allegro risoluto. ♩ = 144.]

the foundation for the composer's facsimile of trezvon. When the blagovest theme appears in the orchestra, the rhythmic patterns of the small bells are heard in the piano and vice versa (see reh. no. 42ff.).

Reminiscent of Rachmaninov's keyboard textures and scored for leonine hands is a group of three variations (Allegro moderato) from Liapunov's Variations on a Russian Theme in D-sharp minor, op. 49 (1912). In the first of these Liapunov transforms the leisurely Russian melody (Lento assai) in 5/4 into a bell passage in which chordal extensions of the fundamental follow the hum-tone octaves (fig. 72). When the temporal interval between hum tone and

Figure 72. Liapunov, Variations on a Russian Theme in D-sharp minor, op. 49, var. 6 (8).



fundamental is reduced to one or two beats (mm. 4, 7, 8), the texture approximates the blagovest theme in its original form. The theme in the succeeding variation appears in the left hand alone below the right hand's undulating sixteenth-note figures with upper-neighboring tones (fig. 73). The right-hand figuration may be Liapunov's imitation of the ringing of perezvon (cf. the perezvon pas-

Figure 73. Liapunov, Variations on a Russian Theme in D-sharp minor, op. 49, var. 6 (9).

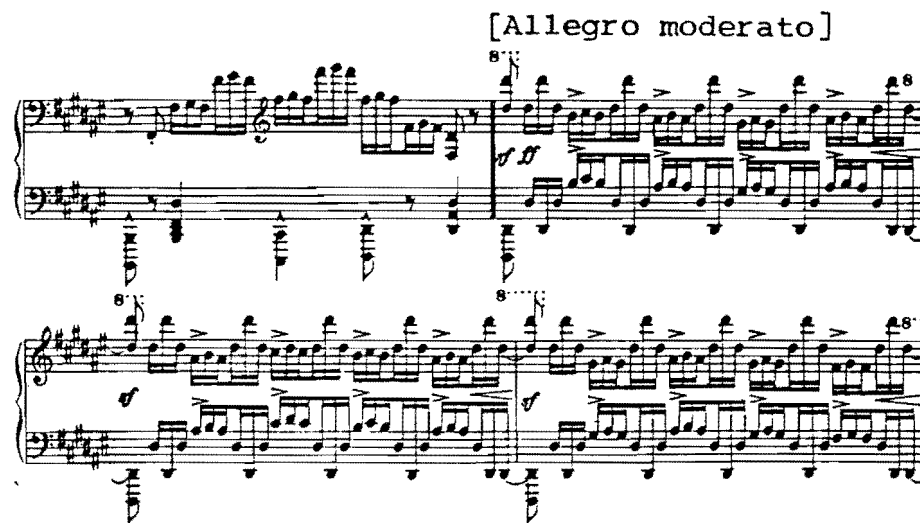
[Allegro moderato]



sage in Musorgsky's "Great Gate of Kiev" from Pictures at an Exhibition). In the third variation of this group the blagovest theme is less clearly defined though contrasting registration is preserved. Only the hum tone remains from the two preceding variations but is scored in extreme ranges and in contrary motion to the intervening figuration, which is a further variant of the sixteenth-note figuration from the preceeding variation (fig. 74).

Bell sounds in the music of Aleksandr Scriabin are usually refracted to the point where only a ringing atmosphere prevails in the texture rather than any recognizable imitations of patterns from Russian campanology. In his Etude in C-sharp minor, op. 42, no. 5

Figure 74. Liapunov, Variations on a Russian Theme in D-sharp minor, op. 49, var. 7 (10).



(1903), however, the blagovest theme surfaces briefly in the left hand (fig. 75). Its hum tone initially serves as a C-sharp pedal. Though the right-hand figuration may be Scriabin's representation

Figure 75. Scriabin, Etude in C-sharp minor, op. 42, no. 5 (1903), mm. 30-33.

[Affanato ♩ = 84]



of the voices of smaller bells as Russian composers traditionally score them in trezvon, such patterns normally appear in a higher register (see fig. 71).

In Scriabin's Sonata no. 9 ("Black Mass"), op. 68 (1912-1913), the blagovest theme also emerges briefly in the left hand four measures before Alla marcia (fig. 76). The fundamental and hum

Figure 76. Scriabin, Sonata no. 9, op. 68, beginning 42 mm. before the end of sonata.

[Allegro molto]



tone are evenly distributed for four measures beginning with Alla marcia though the former is broken into two successive intervals in iambic rhythm. The two lowest members of the hum-tone chord

form a tritone, the augmented fourth, $\underline{F_2-B_2}$, and the uppermost member of this chord ($\underline{G_1}$) creates another augmented fourth with $\underline{C\#}$ tied from the second interval of the fundamental.

Though Stravinsky's percussive idiom is better suited to the crisp rhythms from small bells in the ringing of trezvon, he did not altogether escape the impact of great bells or the blagovest theme.⁶⁸ Throughout the understated Cortège solennel from The Nightingale (acts 2 and 3, 1913-1914) a hum-tone octave on B functions as an ostinato (cymbals, bass drum, gong, piano, two harps, and pizzicato double basses), and its fundamental, a dissonant sonority (perhaps an incomplete A dominant seventh with a raised root [A sharp]) scored in the second harp, is interrupted by the descending pitches of a funeral perezvon in the first harp (left hand of the piano reduction) (fig. 77). This strange procession of Chinese courtiers accompanied by Russian bells may be Stravinsky's homage to Musorgsky's funeral perezvon in the last act of Boris Godunov. Even "Ritual Action of the Ancestors" from The Rite of Spring (1913) did not escape the influence of Musorgsky's bells (fig. 78). The alternation of muted and unmuted brass and timpani accompanies the principal theme in oboes and horns, and a persistent tritone is established between C sharps in a bassoon, contra bassoon, and pizzicato double basses and the G in the fourth timpano.

2. Contemporaries and Successors in the New Regime

With Scriabin's last piano compositions and Stravinsky's early theatre works the frontiers of the old regime are reached. Though the almost omnipresent sound of ringing bronze that once hovered

Figure 77. Stravinsky, *The Nightingale*, Cortège solennel, piano reduction of the orchestral score.

129 *Pianissimo* *♩: 40-42*

130

This figure shows a piano reduction of the orchestral score for Stravinsky's *The Nightingale*, specifically the *Cortège solennel* movement. The score is presented in four systems, each with a grand staff (treble and bass clefs). The first system is marked with a box containing the measure number 129 and the dynamic *Pianissimo*, followed by a tempo marking *♩: 40-42*. The notation includes various musical symbols such as notes, rests, and slurs. The key signature is one sharp (F#), and the time signature is 3/4. The score is written for piano, with the right hand playing the upper staves and the left hand playing the lower staves. The notation is clear and legible, with a focus on the melodic and harmonic lines of the piano.

over Russia gradually faded after the October Revolution, the blagovest theme continued to resonate in the music of Soviet composers. Despite new attitudes that changed the direction for Russian music in the early 1930s, composers' use of this bell motif seems to

Figure 78. Stravinsky, *The Rite of Spring*, "Ritual Action of the Ancestors."

[Lento (♩ = 52)]

The image shows a page of a musical score for Igor Stravinsky's *The Rite of Spring*, specifically the "Ritual Action of the Ancestors" section. The tempo is marked as [Lento (♩ = 52)]. The score is for measures 134 through 138. The instruments listed on the left are: Picc. (Piccolo), Fl. (Flute), Fl. c. s. (Flute, C soprano), Ob. (Oboe), C. tagl. (Clarinet, Bb), Cl. picc. (K) (Clarinet, Bb piccolo), Cl. (B) (Clarinet, Bb), Cl. b. (Clarinet, Bb), Fag. (Bassoon), C. fag. (Clarinet, Bb), Cor. (Horn), Tr. ba. (C) (Trumpet, C), Tr. ba. b. (K) (Trumpet, Bb), Tr. ni. (Trumpet, D), Timp. picc. (Timpani, piccolo), Timp. (Timpani), V. ni. I (Violin, I), V. ni. II div. (Violin, II, divided), V. c. (Viola), and C. b. (Cello). The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *pp*. There are also some text annotations in French, such as "Il se paville en l'air" and "Il se terre et on praellelin elae el pague".

have escaped a general proscription of religious motifs in socialist realism.

To what extent pedal tones in Shostakovich's piano music are bell-generated is difficult to determine.⁶⁹ These low bass notes

tied throughout a number of measures differ significantly from the reiterated hum tones in the keyboard music of Rachmaninov and others. The resonance of Shostakovich's pedals therefore rapidly diminishes without continuous renewal. A bell certainly tolls, though not in the characteristic texture of the blagovest theme, in the left hand's minor ninths of his bizarre Funeral March, the fifth of ten Aphorisms, op. 13 (fig. 79). Despite the dark patches from these low pedal tones, the tempo designation ($\text{♩} = 152$) makes this the liveliest funeral march in music literature, a parody of its prototypes.

Figure 79. Shostakovich, Funeral March, Aphorisms: 10 Pieces for Piano, op. 13, no. 5, mm. 10-21.



More than any of Rachmaninov's younger Russian contemporaries, Sergei Prokofiev drew upon the blagovest theme. Like Rachmaninov, Prokofiev's lifelong interest in exploring the sonic and acoustical resources of the piano may have led to his use of this keyboard texture. In the polyharmonies that he applies to the blagovest theme, however, Prokofiev departs from his nineteenth- and early twentieth-

century Russian models. The blagovest theme appears in his music as early as the final measures of the First Piano Sonata in F minor, op. 1 (1909) where abrupt contrasts in register and the alternation of octaves and chords (the four measures before *Meno mosso*) lend additional weight to the conclusion of this work (fig. 80). Here the

Figure 80. Prokofiev, Piano Sonata no. 1 in F minor, op. 1, last 10 mm.

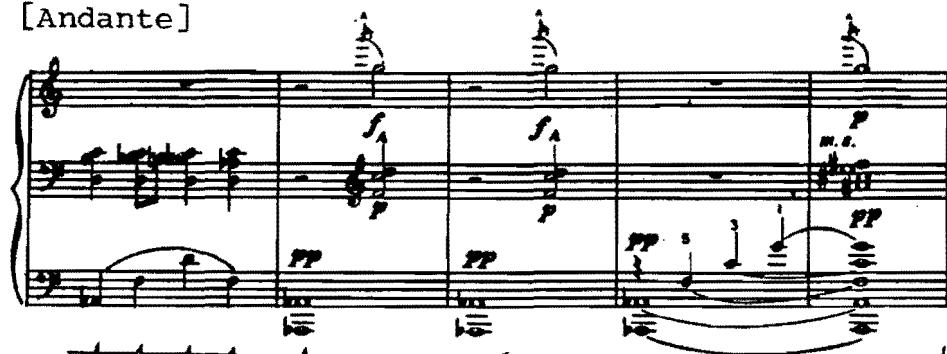
[Allegro; Più mosso]



conservative scoring resembles Rachmaninov's rhetorical use of this texture in his character pieces (see figs. 31 and 32). Prokofiev also concludes the second of his Visions fugitives (Mimoletnosti), op. 22 (1915-1917) with the blagovest theme disposed in a strident manner (fig. 81). His detailed dynamic gradations in the low,

Figure 81. Prokofiev, Visions fugitives, op. 22, no. 2 last 4 mm.

[Andante]



middle, and high ranges of the texture led Alekseev to conclude that there were as many groups of bells represented in these measures.⁷⁰ Prokofiev's bi-harmony in the final sonority contains two chords in first inversion--an F-minor triad and an F-sharp seventh chord--plus \underline{g} and \underline{g}^1 dissonant to each.

In the first movement of his Third Piano Concerto in C major, op. 26 (1917-1921) the blagovest theme in the solo instrument provides a sonorous background for principal thematic material in the strings and woodwinds (fig. 82). The hum-tone octaves establish an

Figure 82. Prokofiev, Piano Concerto no. 3 in C major, op. 26, first movement, from third m. before reh. no. 11, solo piano part.

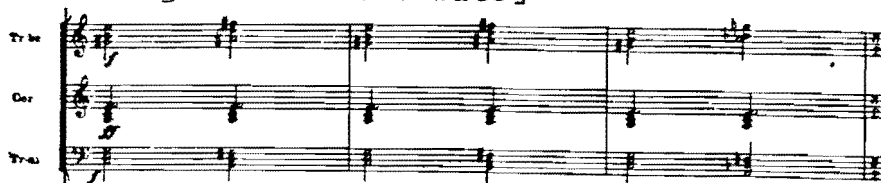
[Allegro]



E-flat pedal against the gradually ascending fundamental chords. A passage in the brass from the first movement of the Second Symphony, op. 40 (1924), though without hum tone, is scored as alternating harmonies (from reh. no. 13 to the sixth m. after reh. no. 14) (fig. 83). Here

Figure 83. Prokofiev, Symphony no. 2, op. 40, first movement, reh. no. 13ff.

[Allegro ben articolato]



Prokofiev has even introduced tri-harmony: a C-major triad in the trombones against a major-major seventh chord on F in the horns and an E-major triad in the trumpets. In the second half of the measure he scores a B-minor triad in the trombones, the same seventh chord on F in the horns, and an augmented triad on D in the trumpets.

In the Intermezzo (third movement) from the Second Piano Concerto in G minor, op. 16 (rev. version of 1928), the blagovest theme appears in both the solo instrument and orchestra though its distribution of the fundamental and hum tone is irregular (fig. 84). Pro-

Figure 84. Prokofiev, Piano Concerto no. 2 in G minor, op. 16 (rev. vers., 1928), Intermezzo (third movement), 1 m. before reh. no. 60ff., solo piano part.

[Allegro moderato]



Prokofiev's percussive use of the theme in this passage recalls Rachmaninov's thirteenth Paganini variation (see fig. 68). The piano part in the first movement of the Fifth Symphony in B-flat major, op. 100 (1944) likewise contains fleeting references to the blagovest theme reinforced in the brass and lower woodwinds (fig. 85).

Figure 85. Prokofiev, Symphony no. 5 in B-flat major, op. 100, first movement, solo piano part.



Muted memory of the Kremlin bell in the Introduction to Khovan-shchina is stirred briefly at reh. no. 1 in the orchestral introduction to the first chorus in Nikolai Miaskovsky's cantata-nocturne of 1947, Kreml' noch'iu (The Kremlin at Night) (fig. 86). This bell,

Figure 86. Miaskovsky, The Kremlin at Night, op. 75.

[Andante]

however, sounds an A, not a C sharp, and is more softly scored, though Miaskovsky, as Rimsky-Korsakov in his orchestration of the Introduction to Khovanshchina, also uses gong, harp, and pizzicato double basses (see fig. 16). Rimsky-Korsakov's timpani roll on C sharp and his C-sharp pedal in the violas Miaskovsky has scored in fourth horn (A) and in the first violins (a¹ and a²), and his alternating chords in the other three horns Miaskovsky has given to more subdued colors of muted and divisi second violins and violas.

The legacy of the blagovest theme has persisted in certain works of Georgii Sviridov, Dmitrii Kabalevsky, Andrei Petrov, and Rodion Shchedrin. In Kabalevsky's Requiem, op. 72 (1962) an orchestral scoring of the blagovest theme solemnly concludes two sections with repetitions of "Pomnite!" (Remember!) (fig. 87). In the first pas-

Figure 87. Kabalevsky, Requiem, op. 72, Part III, no. 11, piano reduction of the orchestral score.



sage (sixth measure before reh. no. 93) the hum tone is inverted and appears as ascending octaves higher than the chord of the fundamental. In the final measures of the Requiem the blagovest theme quietly resonates as shifting chords beneath the final syllables of "Pomnite!" (fig. 88).

Not unexpectedly, bell sounds dominate the second section of Andrei Petrov's Petr Pervyj (Peter I) entitled "Sniatie kolokolov" (Sei-

Figure 88. Kabalevsky, *Requiem*, op. 72, Part III, no. 11, piano reduction of the orchestral score.

[Molto meno mosso. Largo]

94

Помни-те!

за-кли-на-ю, Помни-те!

Archl

Arpa, Flaut, P-no, Archl

ppp

pp

p

pp

8 Timp.

8

С. Помни-те! (с секр. ртом)

А. Помни-те! (с секр. ртом)

Хор Помни-те! (с секр. ртом)

Т. Помни-те! (с секр. ртом)

Б. Помни-те! (с секр. ртом)

Archl con sord., Arpa

ppp

morendo

zure of the Bells). Here Petrov dramatizes the tsar's confiscation of church bells for the metal he needed to replace the cannon that the Swedes had captured at the Battle of Narva (1700). The orchestral accompaniment beginning at reh. no. 1 expands the blagovest theme through an extension of the fundamental with dissonant minor seconds and ninths (fig. 89). The hum tone, which is struck first, also contains a minor second.

Among Soviet composers Georgii Sviridov has a special inclination for bell motifs and in this respect follows in the footsteps of Musorgsky and Rachmaninov. The loud, bright voices of bells introduce

Figure 89. Andrei Petrov, Petr Pervyj, "Sniatie kolokolov," second m. after reh. no. 1 ("... the bells cried out. Their groaning bodes ill. Their weeping bodes ill"), piano reduction of the orchestral score.

[Allegro (♩ = 132)]

S
он ко-ло-ко-ла вры-да-ли

A
он ко-ло-ко-ла вры-да-ли

Не к доб-ру сто-нут. не к доб-ру пла-чут

Не к доб-ру сто-нут не к доб-ру пла-чут

пла-чут.

не к доб-ру пла-чут

"Ne ishchi menia ty v boge" (Do not seek me in God), a setting of a poem by Sergei Yesenin, the fourth movement from Sviridov's cantata Dereviannaia Rus' (Wooden Russia) (1964). The direction kolokol'no (bell-like) in the piano part indicates the com-

poser's intention for the ninth chord on A (in the left hand), and the right-hand octaves are reinforced by triangle, tubular chimes, a real bell, a celesta, two harps, violins, and violas (mm. 3 and 4). A second passage is scored more fully for tutti orchestra (reh. no. 16) with an alternating tritone, B sharp-F sharp (derived from a segment of the whole-tone scale), and a perfect fifth, C sharp-G sharp, in the orchestra (reh. no. 16). At reh. no. 17 a G-sharp-minor triad over a C-sharp pedal alternates with a sonority of indeterminate mode (C sharp and G sharp) (fig. 90; see similar scoring by Rachmaninov in figs. 52-55).

In at least two of his choral works Sviridov has orchestrated blows on a large bell as an accompaniment for voices. The third of his Kursk Songs, "V gorode zvony zvoniut" (In the town they are ringing bells), depicts that moment from a woman's life in rural Russia when with her mother's blessing she bids farewell to her girlhood. Sviridov presents this folk text against a booming bell sound (fig. 91).⁷¹ The low octave on D₁ and D₂ quietly vibrates in the gong, two harps, piano, and divisi cellos and double basses (both pizzicato and arco). Above the bell strokes basses in unison narrate the song and the sopranos, who collectively represent the girl seeking her mother's blessing, reply in unison that her life is entrusted to the judgment of God. Thus the voice of the bell coincides here as it did in Boris Godunov (scene in Pimen's cell) with the idea of judgment.

The blagovest theme is also prominent in the tenth and final section of Sviridov's Poem in Memory of Sergei Yesenin, a choral setting

Figure 90. Sviridov, "Ne ishchi menia ty v boge" from *Dereviannaia Rus'*, two excerpts, piano reduction of the orchestral score.

[Бодро] :144-152]

The image displays two musical excerpts from a piano reduction of an orchestral score. The first excerpt, labeled [16], features a vocal line with Russian lyrics and a piano accompaniment. The lyrics are: "Не и - ши ме - ни ты в бо - ге, не со - ве ду - бить и мнѣ - в содѣстѣ". The piano part includes a "Tutti" marking and a "2da" (second ending) section. The second excerpt, labeled [17], continues the vocal line with the lyrics: "бу сло - жѣтѣ." and "бу сло - жѣтѣ." repeated. The piano accompaniment continues with a "2da" section. Both excerpts are in a key with one sharp (F#) and a 2/4 time signature.

of Yesenin's poem, "Nebo kak kolokol" (The sky is like a bell) (fig. 92). Sviridov alternates two sonorities in contrasting registers that form an F-minor ninth chord.

Figure 91. Sviridov, "V gorode zvony zvoniut," Part III of Kursk Songs: A. Piano reduction; B. Orchestral score with instrumentation of the bell sound.

А.

Сосредоточенно и таинственно *А.со* (Диржиресса, на 4)

10

Басы *mp molto ten.*

В го - ро - до сно - вы сно - выт.

Агре, Р-во,
Т-там,
Р-во, С-б.

sempre

В то - ро - мо сво - че то - н' - до - та, в то - ро - мо

сво - че то - н' - до - та. Ма - тун - на бо - гу мо - ле - та,

В. 39 **Сосредоточенно и таинственно J=♩**

Clarinetto basso

Timpani

Cassa

Tam-tam

2 Arpe

Piano

Xop

Violini I

Violini II

Viole

Violoncelli div.

Contrabassi div.

pp

molto tenuto

ped. sempre
Басм

В ре - по - де 390 - 390 - 390 - 390.

Figure 92. Sviridov, "Nebo kak kolokol," from Poem in Memory of Sergei Yesenin, beginning, piano reduction of the orchestral score.

78 Largo maestoso $\text{♩} = 42-44$

CORO

Soprani

Alti

Tenori

Bassi

He. GO-KAZ KO. NO. NOZ, ME. CASH - E. DNE.

Moon like a clasp, per clasp, Bell booms the sky.

79 Largo maestoso $\text{♩} = 42-44$

The blagovest theme is the basis for an eleven-measure passage in Rodion Shchedrin's "Basso Ostinato," the second of his Two Polyphonic Pieces (fig. 93). Here the hum tone, which suggests D minor,

Figure 93. Shchedrin, "Basso Ostinato" from Two Polyphonic Pieces, mm. 64-76.

[Allegro assai, sempre molto ritmico ($\text{♩} = 138-144$)]

sim.

p

sf sf

sim. cresc. molto poco a poco

is the constant element against fundamental chords encumbered with tone clusters. The fundamental, moreover, is extended to two, three, and five dissonant sonorities in succession. Shchedrin, like Rachmaninov at the beginning of his Second Piano Concerto, uses the blagovest theme as the means of effecting a crescendo into a succeeding passage, which begins at the level of fortississimo.

In the Passacaglia from Shchedrin's First Piano Concerto (from reh. no. 46 to reh. no. 47) the fundamental consists of a single chord, though of fluctuating harmony, and the hum tone is realized as multiple sonorities (fig. 94). The extended resonance of the hum tone Shchedrin has represented in the descending B-flat octaves in the left hand of the piano on the second and third beats.

Figure 94. Shchedrin, First Piano Concerto, Passacaglia (third movement), reh. no. 46 to reh. no. 47, solo piano part.

[Tempo I (Sostenuto)]



Shchedrin's Zvony (The Chimes), which he subtitled Second Concerto for Orchestra, is one of the more advanced works by an official Soviet composer.⁷² Commissioned for the observance of the one hun-

dred twenty-fifth anniversary of the New York Philharmonic Orchestra, Zvony was premiered in New York on January 11, 1968. The composer has explained his purpose in composing this work and the significance of its title.

Throughout Russian history chimes [zvony] have always been very important to our people. Their sound was associated with joys and sorrows, feasts and tragedies. The chimes of ancient Russia represent a very particular feature of old Russian civilization with an ancient tradition, its own terminology, its special ABC, and so on. Some of the principles of Russian chimes are used, in a very free way of course, in my composition, as well as some elements of the old Russian way of writing down music without staves --the so-called 'crooks' or "Znamenny neumes" (the most ancient form of Russian music notation used for the traditional church chants).

Some of the musical pages of The Chimes were inspired by the art of the greatest Russian painter: the creator of Russian ikons, Andrei Rublev (ca. 1365-1430).⁷³

Though Shchedrin's Zvony enjoyed only a qualified success at its New York première, it is noteworthy as a Soviet composer's open acknowledgment of his debt to Russia's bells.⁷⁴

Shchedrin scores the blagovest theme in two passages (beginning from reh. no. 3 and from the second measure after reh. no. 11). In the first instance he seems to have in mind a distant echo of trezvon.⁷⁵ The four clarinets sound the more rapid rhythms of the smaller bells, and four stopped horns alternate as though representing the voices of two slower middle-sized bells (fig. 95). The blagovest theme, which underlies this texture, is constructed from dissonant sonorities alternating between pizzicato cellos with a suspended cymbal struck with a soft mallet as the fundamental and clusters in six solo pizzicato double basses as the hum tone. Four low piano strings, which are vibrated with an iron object, reinforce the hum tone in the

Figure 95. Shchedrin, *Zvony* (Second Concerto for Orchestra).

[3] ca. d:58-60

Cl. (B)
I II
III IV
pp sempre, poco portamento

Cor.
I II
III IV
pp sempre

Tr-nl
I II
III IV
ppp

Batt. II
1 *bacchetta mollo*
2 *Piatto*
ppp sempre

Piano
con bacchetta di ferro sulle corde
pp sempre
con Ped. sempre

[3] ca. d:58-60

4 soli pizz.
pp vibr.
pp sempre

4 soli pizz.
pp vibr.
pp sempre

altri
pp vibr.
pp sempre

2 soli *pp*
pp vibr.
pp sempre

4 soli pizz.
pp vibr.
pp sempre

altri *pp*
pp vibr.
pp sempre

2 soli pizz. (пятиструнные)
pp vibr.
pp sempre

2 soli pizz. (пятиструнные)
pp vibr.
pp sempre

[4] (senza cresc.)

Ob. I
II
accento in pp

Cl.
I II
III IV

Cor.
I II
III IV

Batt. II *Piatto*

P.no

[4] (senza cresc.)

V-nl div. in 2
sul E *v* *gliss. lento*
sul E *pppp* *gliss. lento*
sul A *v* *gliss. lento*
sul A *pppp* *gliss. lento*

V-nll div. in 4
sul D *v* *gliss. lento*
sul D *pppp* *gliss. lento*

8 V-c. soli
1.2.3.4
5.6.7.8
pppp

8 C-b. soli
1.2
3.4.5.6
7.8
pppp

pizzicato double basses. Two solo double basses produce natural harmonics. When violin glissandos begin to sweep this dissonant texture, the brittle sound of the smallest bells moves into the piccolos and flutes (reh. no. 5).

The blagovest theme recurs briefly in that section of Zvony in which Shchedrin was influenced by the appearance of the Mongol horde in Russia (fig. 96).⁷⁶ The Mongol presence is projected in all instruments of the woodwind choir except the bassoons and in horns and first violins. Against this rapid movement are heard the blagovest theme's fundamental (two bassoons, four muted trumpets, second violins divisi, and divisi violas) and hum tone (two bassoons, four muted trombones, and divisi cellos and double basses). The composer uses the blagovest theme as an aural embodiment of Russia's endurance under the Mongol yoke and thus as an instrumental icon of Russia itself.

CONCLUSIONS

Manifestations of the bell motif in Russian music that I have called "the blagovest theme" have been traced from their emergence in the fall of 1865 through appearances in the compositions of Soviet composers from the late 1960s. This theme, which should be understood as an instrumental texture or sound-complex consisting of chordal sonorities and pedals in antiphonal registration, has been so closely identified with the music of Musorgsky that its source in Serov's Rogneda has been all but overlooked. It first appears at the beginning of the Introduction to Rogneda and in the opera's final act as an orchestral passage that precedes the ringing of the veche bell in Kiev. Unequivocal precedents for the younger composer's antiphonal scoring

Figure 96. Shchedrin, Zvony (Second Concerto for Orchestra), second m. after reh. no. 11ff.

[♩ = 120]

First system of the musical score for Figure 96. The staves are labeled as follows: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Cor), Tr-be (Trumpet), Tr-nl (Trombone), V-nl I (Violin I), V-nl II (Violin II), V-la (Viola), V-c. (Violoncello), and C-b. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like *secco* and *non div.*.

Second system of the musical score for Figure 96. The staves continue from the first system, showing the continuation of the orchestral parts. The notation includes notes, rests, and dynamic markings such as *secco* and *non div.*.

of chords and pedals in bell passages from his two major operas, his use of a tritone relationship between these sonorities, and his predilection for dampening bell sounds are adumbrated in Rogneda. But in his piano version of the Introduction to Khovanshchina Musorgsky gave Serov's idea definitive shape, darkened its registration and color, and established this sound-complex, the stylization of blagovest, as the preeminent national motif in Russian music.⁷⁷

Though the blagovest theme has informed Russian music for over a century, nowhere has its impact been greater than on the music of Sergei Rachmaninov. Nikolai Medtner spoke with authority when he called its appearance in the opening measures of the Second Piano Concerto "a theme of his life." By this he not only meant that the solemn tone of this passage communicated something of the fatalism that colored the composer's inner world but also implied that Rachmaninov's musical language itself never strayed very far from the deep voices of great Russian bells.

As pianist-composer Rachmaninov was able to draw from the antiphonal registration of the blagovest theme the piano's full measure of volume and resonance. Massive chords with chromatic dissonances in the middle and upper registers alternate with booming pedals in its lowest reaches. Introduced initially and cadentially, this imposing sound can also appear unexpectedly elsewhere and vanish as suddenly, and Rachmaninov also built extended passages in his larger works and entire character pieces from its texture. Through extension and contraction of fundamental and hum tone, treble inversion of the latter, registration in contrary motion, and harmonic and melodic embellishment, Rachmaninov wove the blagovest theme into the fabric of his instrumen-

tal style so that the line between his transformations of this motif and his own idiom is often blurred. From the antiphony of the blagovest theme he wrought such monumental statements as that which opens his Second Piano Concerto.

Though the blagovest theme permeates the music of Rachmaninov, it also surfaces in the music of his contemporaries and successors as well, particularly in works of Prokofiev, Sviridov, and Shchedrin but also in compositions by Balakirev, Rimsky-Korsakov, Cui, Scriabin, and Stravinsky. From Rachmaninov's chromatic enrichment of Musorgsky's seventh chords tone clusters eventually sprouted from the stems of fundamental sonorities by more advanced composers. The blagovest theme in fact had become so evocative of Russia itself that, despite its aural links with church bells, it survived the promulgation of socialist realism and is still cultivated by Soviet composers.

The ultimate meaning of the blagovest theme in Russian culture, however, exists on an even deeper level than its remarkable instrumental stylization of bell tone. The roots of blagovest itself and by extension its iconographical representation in the blagovest theme reach beneath the sward into what Nicolas Berdyaev has called "the religion of the soil."⁷⁸ Pristine reverence for the power and sanctity of damp mother earth (mat' [matushka] syra zemlia) as man's second mother, sustainer of life, and final intercessor is part of the collective consciousness of Russians.⁷⁹ As accompaniment to vernal rituals in pagan Russia Igor Stravinsky's Rite of Spring (1913) probes the renewal of nature's life forces in the moist black earth and quietly culminates in the wise elder's "Kiss of the Earth." Even in the mid-nineteenth century Dmitriy Gregorovich observed a similar

veneration of the earth in rural Russia.

Once I witnessed the parting from their old homestead of a family of peasants who were emigrating to a rich southern province. Their holding consisted of a couple of dessiatinas [2-1/2 acres] of worthless, clayey soil, yet I have never seen such heart-break, such tears. A mother parting from her beloved children could not embrace them more passionately, could not kiss them more ardently than these moujiks kissed the soil which had nourished them for so many years. They seemed to feel that they were leaving in that field a part of themselves. Bits of the soil were even sewn into little bags ⁸⁰ and hung round the necks of the children as a talisman. . . .

The great Russian bells that once sounded blagovest were themselves bronze progeny of the earth. Founded in large casting pits within the ground, their substance is of the earth. The lower and upper bell molds (core and cope), constructed on the floor of the pit, were gradually built up from multiple layers of damp clay, each of which was thoroughly dried before the next was applied.⁸¹ When both molds had been baked and were ready for casting, the pit was packed with earth to buttress the upper mold against the hydrostatic pressure that the molten metal would exert when poured. Only the pouring gate through which the metal would enter the cavity between the two molds was accessible. The copper and tin for the bell and the iron for its clapper were ores that were extracted from the earth. When the bronze had been poured and had cooled, the newly cast instrument was excavated from the pit, removed from its molds, cleaned, and chased. The bell was then raised from the pit into the light of day. When its enormous iron clapper, installed and set in motion, finally reached the sound-bow, the air shuddered. This utterance, which came from the earth, returned into the earth and made the ground itself vibrate.⁸²

Few images resonate more deeply in the Russian soul than the voice of a great bell rolling out over the damp earth. Such a juxtaposition occurs in a folk poem from Saratov on the death of Ivan IV, "the Terrible."

In holy Russia, in stone-built Moscow
In stone-built Moscow, in the golden Kremlin,
In the Ivan Veliki Tower,
By the Cathedral of Michael the Archangel,
By the Uspenski Cathedral,
They have struck the great bell.
The tolling has resounded over all damp mother earth.⁸³

The Moscow Kremlin, its great bell, and damp mother earth--three focal points of Russian veneration. The anonymous poet has set the great Kremlin bell at the spiritual and architectural vortex of the Third Rome. In his 1827 translation of Thomas Moore's poem, "Those Evening Bells," I. I. Kozlov did not hesitate to introduce the Russian motif of the damp earth in Moore's third stanza.⁸⁴

The works of Boris Pilnyak (Boris Vogau) are especially rich in bell and earth imagery. In his story, "A Thousand Years" ("Tysiacha let") bell sounds are among the aural phenomena that accompany the burgeoning Russian spring.

From a hillock by the mound there was a view for about ten miles around--meadows, young woods, villages and white belfries. A red sun appeared over the meadowlands and pink mists came crawling in. A morning frost crisp with icicles hung about the hedges. It was spring, the sky hung in a deep-blue cupola over the earth, kindly winds blew, exciting as half-dreams. The earth was swollen and breathed like a satyr. Migrating birds flew by night; at dawn the cranes called by the barrow and then their voices sounded glassy, transparent and mournful. The tumultuous abundance of spring was on its way--the unchanging and preeminent.⁸⁵

Bells tolled above the spring earth.

Similar motifs proliferate in Pilnyak's "Forest Dacha" ("Lesnaia dacha"), and the aural and visual images are enriched by the addition of the olfactory element.

The swollen earth gurgled with rivulets, the warm, moist wind blew gently, carrying from somewhere far off echoing sounds of spring: perhaps it was the voices of people from the village beyond the river, or perhaps the calls of birds from their mating grounds. . . . Ignat went into the cattle shed. Then he came back, sat down on the steps, and rolled himself a dog-leg; the bitter smell of makhorka mingled with the sweet spring smell of rotting leaves and melting snow. Across the river church bells began to ring; the Lenten toll whined in the air for a long time, carrying far over the water.⁸⁶

Later in this story the call to Vespers (blagovest) vibrates above "the swollen, abundant earth breathing and drinking in moisture. . . [and] new grass, not yet visible, pushing its way up through the earth."⁸⁷

The ringing of a great Russian bell still evokes images of the damp, raw earth. In the tenth chapter of Doctor Zhivago Boris Pasternak introduces this metaphor: "At the seventh canonical hour, at one in the morning by the clock, a dark low sweet humming drifted from the deepest of the monastery bells. . . . It mixed with the dark drizzle in the air. It drifted from the bell, sinking and dissolving in the air, as a clump of earth, torn from the riverbank, sinks and dissolves in the water of the spring floods."⁸⁸ A similar aural and visual image emerges at the end of the sequence from Andrei Tarkovsky's film, Andrei Rublev, that chronicles the founding of a large Russian bell in 1423.⁸⁹ When the new bell has been raised from the pit, the clapper installed, and its voice is heard for the first time, the camera roams not through the boughs of birch trees or across the broad expanse of a river but moves slowly over muddy ground near the casting pit.

If the vast corpus of Russian music could ever be compressed into its single, quintessential sound, the blagovest theme would surely resonate as the instrumental colophon of the nation. Russia, as Medtner declared, rises from the opening theme of Rachmaninov's Second Piano Concerto, and the soul of this theme rises from the soil of Russia.

NOTES

1. Nikolai (Nicolas) Medtner (1880-1951), Russian pianist and composer, left the Soviet Union in 1921 and from 1936 lived in England. His music continues the line of Schumann and Brahms in Russia.

2. Nikolai Medtner, "S. V. Rakhmaninov," Vospominaniia o Rakhmaninove, vol. 2, 4th enl. ed., compiled and ed. Z. Apetian (Moscow: Izd. "Muzyka," 1974), 360 (my translation). A sarafan is a sleeveless dress worn by women in rural Russia; an armiak is a coat of heavy cloth.

3. A zvonitsa is an indigenous Russian structure for the accommodation of bells. Zvonitsy at Pskov are raised walls with apertures for bells. The zvonitsa at Rostov-Velikij, however, is a much larger structure with a covered gallery on its upper story along which its bells are hung.

4. The flight of a clapper is that spur of metal that extends below the ball. A rope or ropes tied to the flight will not dampen a bell's ring by falling between the ball and the sound-bow of the bell when the clapper is swung.

5. Blagovest is normally rung for services three times within each twenty-four-hour period: for Vespers, Matins, and the Liturgy. It is also sounded for various processions, a service of thanksgiving (moleben), and an all-night vigil. The striking of perezvon (ringing through) is prescribed on a number of occasions including ringing before a Liturgy in which a bishop is to be consecrated, at the little blessing of water preceding the Liturgy on patronal feasts (khramovye prazdniki), for certain funeral services, at designated morning offices during the singing of the great doxology, and at Vespers on Good Friday. Trezvon, considered the most colorful manifestation of Russian bell ringing, can follow immediately after blagovest or can be rung separately depending on the occasion. This ring was perhaps most closely associated with Russian Easter, when it continued throughout the day until the beginning of Nones preceding Vespers. For studies that transmit rules governing the ringing of blagovest, perezvon, and trezvon, see K. T. Nikol'skij, Posobie k" izucheniiu ustava bogosluženia pravoslavnoj tserkvi, 7th ed., rev. and enl. (St. Petersburg: Synodal'naia tip., 1907), 29-42; Gennadij Donskoj, O tserkovnom" zvone (Novocherkassk: Elektro-Tip. F. M. Tunikova, 1915); and Johann von Gardner, "Glocken als liturgisch-musikalisches Instrument in der russischen Kirche," Ostkirchliche Studien 7 (1958), 173-183.

6. The Tsar and His People or Social Life in Russia (New York: Harper & Brothers, 1891), 63, 64. Even for Russians like Anton Chekhov and Nikolai Rimsky-Korsakov whose ties to Orthodoxy were tenuous, blagovest for Vespers never lost its special appeal. One afternoon toward evening while Chekhov was fishing with a friend on a country estate, the distant sound of blagovest reached them from an unseen church. When the ringing had ceased, Chekhov quietly confessed, "I love to hear the bells. It is all that religion has left me." (Sergei

Bertensson and Jay Leyda, Sergei Rachmaninoff: A Lifetime in Music [New York: New York University Press, 1956], 184.)

7. Aleksandr Solzhenitsyn, "Puteshestviia vdol' Oki," Razrushennye i oskvernennye khramy: Moskva i Sredniaia Rossiia s poslesloviiem "Predely vandalizma" (Frankfurt/Main: Possev-Verlag, 1980), [6] (my translation).

8. I. I. Kozlov, Polnoe sobranie stikhotvorenij, Biblioteka poëta, Bol'shaia seria, 2nd ed. (Leningrad: Sovetskij pisatel', 1960), 125. The bells that inspired Moore's poem were those at Ashbourne in Derbyshire (Mary J. Taber, Bells: An Anthology [Boston: Richard G. Badger, 1912], 122).

9. About 1895 Sergej Taneev also set the Moore-Kozlov poem in Esperanto: "Sonoriloj de vespero" (K. A. Kuznetsov, ed., Sergej Ivanovich Taneev: lichnost', tvorcestvo i dokumenty ego zhizni k 10-ti letiiu so dnia ego smerti 1915-1925 [Moscow-Leningrad: Muzsektor, 1925], p. 160, no. 109).

10. Vrazh'ia sila (which has been translated as The Forces of Evil, Hostile Power, or The Power of the Fiend) was incomplete when Serov died in 1871. N. F. Solov'ev and Serov's widow finished it for production at St. Petersburg's Mariinsky Theatre in the spring of 1871. Musorgsky composed his initial version of Boris Godunov in 1868 and 1869 and revised the opera in 1871 and 1872. The piano-vocal score of his second version was published in 1874, the year of the opera's premiere on January 27 (February 8), 1874, in St. Petersburg.

Eduard Nápravník's opera, Nizhegorodtsy, presented at the Mariinsky Theatre in December 1867 (January 1868), calls for a bell at the end of no. 21 (Scene and Folk Chorus) in act 3. Directions in the piano-vocal score indicate that two gongs should be used simultaneously for the first bell stroke; succeeding strokes are sounded softly on one gong (Nizhegorodtsy [Moscow: P. Iurgenson, 1884], 235). Other Russian operas that call for blagovest on a theatre bell or gong include Tchaikovsky's Orleanskaia deva (Joan of Arc) (compl. 1879, rev. 1882), no. 8 (Finale) in act 1; Arensky's Son na Volge (A Dream on the Volga) (compl. 1888), in no. 19 (Finale to act 2, scene 2); Nápravník's Dubrovskij (1895), no. 5, end of act 1; Blaramberg's Tushintsy (The People of Tushino) (1891), in no. 29 (Aria), act 3; and Rimsky-Korsakov's Noch' pered Rozhdestvom (Christmas Eve) (1895), act 3, scene 8, and Tsarskaia nevesta (The Tsar's Bride) (1898), act 1, scene 6.

11. The tritone, also known as diabolus in musica (the devil in music), consists of two pitches separated by three whole tones and can be expressed as an augmented fourth or a diminished fifth. Traditionally the tritone was considered a dissonant and unstable interval.

12. After studying the offstage choruses in this scene and similar choral passages elsewhere in Musorgsky's music, Vladimir Morosan has concluded that "none are quotations of actual church hymns, but represent free adaptations of simple church chord progressions which Musorg-

sky could have heard in virtually any church in his time." ("Folk and Chant Elements in Musorgsky's Choral Writing," Musorgsky: In Memoriam, 1881-1981, ed. Malcolm Hamrick Brown, Russian Music Series, no. 3 [Ann Arbor, MI: UMI Research Press, 1982], 127.) In Musorgsky's first version of Boris Godunov there was only one offstage chorus of monks, which occurred at the end of the scene in Pimen's cell. In his revision of the opera he added two more choruses, one after Pimen's opening monologue and a second following Grigorij's awakening (Robert William Oldani, "Editions of Boris Godunov," Musorgsky: In Memoriam, 1881-1981, 185-186).

13. The iron clappers of some large Russian bells required several ringers to swing them to the sound-bow.

14. From the standpoint of the compositional process, however, Musorgsky's distribution of Grigorij's text had to be calculated to coincide with the gong strokes, which occur regularly on every seventh beat after the change to triple meter at reh. no. 49.

15. The voices of Russia's bells are traditionally regarded as aural icons of the trumpeting foretold for the Last Judgment. See I. I. Beliustin, O tserkovnom" Bogosluzhenii: pis'ma k" pravoslavnomu (St. Petersburg: Tip. Tovarishchestva "Obshchestvennaia Pol'za," 1862), 245; and James H. Billington, The Icon and the Axe: An Interpretive History of Russian Culture (New York: Alfred A. Knopf, 1966), 2, 39, 48.

16. Rimsky-Korsakov reorchestrated the Polonaise from Boris Godunov in 1888 and the coronation scene in 1891-1892, but his first reorchestration of the entire opera (with his own alterations and cuts) was not made until 1896. His second orchestration with restoration of previous cuts was made between 1906 and 1908. In addition, he composed two passages for interpolation into the coronation scene for Diaghilev's Paris production of the opera in 1908 (Gerald Abraham, "Musorgsky [Moussorgsky], Modest Petrovich," New Grove Dictionary of Music and Musicians 12, ed. Stanley Sadie [London: Macmillan, 1980], 869-870).

17. Boris Godunov was first performed in Shostakovich's orchestration on November 4, 1959, at the Kirov Opera in Leningrad.

18. A note in the piano-vocal score of Rimsky-Korsakov's version published by W. Bessel & Co. indicates that "if a piano is used instead of the Tamtam [gong] it should play the low bass note C sharp." (M. Musorgsky, Boris Godunov, arrg. and orchestrated by N. Rimsky-Korsakov [1908], English version by Edward Agate [Paris: W. Bessel, c1924-1950], 62.)

19. For the history of the music that Musorgsky composed on this subject, see Edward R. Reilly, "The First Extant Version of Night on Bald Mountain," Musorgsky: In Memoriam, 1881-1981, 137ff. Musorgsky's original orchestral tone poem, St. John's Night on Bald Mountain (Ivanova

noch' na Lysoj gore) (1867), from which he drew the material for the dream episode in The Fair at Sorochintsy, does not conclude with the ringing of blagovest for the morning office. Although the second choral version of this music in Fair seems to have been drawn directly from the first choral version of 1872 for the collective venture, Mlada, its "bell coda" and the melody of Gritzko's song were new additions. Liadov, Karatygin, and others completed and orchestrated the opera. Musorgsky's autograph for the intermezzo ("The Young Peasant's Dream") exists in a score for two pianos, solo bass (Chernobog), and chorus dated May 10, 1880 (*ibid.*, 140).

20. Modest Musorgsky, Night on the Bare Mountain, compl. and orch. by Nikolai Rimsky-Korsakov (London: Ernst Eulenburg, 1960), 79.

21. According to James Blades tubular bells (or chimes) were first used as a peal of four bells in Sir Arthur Sullivan's Golden Legend in 1886, the year that Rimsky-Korsakov rescored and performed Musorgsky's Night on Bald Mountain ("Tubular Bells," New Grove Dictionary of Music and Musicians 19, ed. Stanley Sadie [London: Macmillan, 1980], 244). Rimsky-Korsakov may have had the piano in mind as an alternative instrument that could replace the bell.

22. N. A. Rimsky-Korsakov, My Musical Life, trans. from the 5th rev. Russian ed. by Judah A. Joffe, ed. with an introd. by Carl van Vechten (New York: Alfred A. Knopf, 1942), 281-282. Presumably Rimsky-Korsakov toured a bell store with hammer and tuning fork in hand tapping bells until he found an instrument that produced the correct pitch. Apparently the warmer air inside the concert hall lowered the bell's pitch, a problem that he fortunately discovered during rehearsals. Tam-tam in the Russian text should be translated "gong," not "tamtom."

23. In this paper specific pitches (italicized by underlining>) are designated according to the following system:



24. Ivan Turgenev, First Love and Other Tales, trans. David Magarshack (Franklin Center, PA: The Franklin Library, 1978), 58-59. From Turgenev's Russian text it is clear that only one bell was heard (proneslis' zvuki kolokola), hence my bracketed substitution in this passage. Cf. I. S. Turgenev, Bezhin lug (Leningrad: Gosudarstvennoe izd. khudozhestvennoy literatury, 1946), 23.

25. Two other passages in Khovanshchina after act 1 feature bell sounds. In act 4, tableau 2, scenes 7 and 8, "a large cathedral bell" pitched first on B and then on C sharp accompanies the entrance of the streltsy and their wives; in the fifth and final act a bell at a skete (hermitage) of Old Believers sounds throughout their chanting.

26. For discussion of the polyphonic idiom in this chorus of Old Believers, see Morosan, "Musorgsky's Choral Writing," 124.

27. It would be interesting to know how Musorgsky planned to orchestrate this broken tritone. He may have been contemplating a conflation of the more or less simultaneous pizzicato double basses on C₁ at the beginning of the coronation scene in Boris Godunov (fig. 11) and the tritone between the bass trombone and pizzicato strings in the perezvon in the final act (fig. 12).

28. Georgij Khubov, Musorgskij (Moscow: Izd. "Muzyka," 1969), 759, n. 13. Khubov points out that in 1905 Rimsky-Korsakov concluded the third act of his opera, Legend of the Invisible City of Kitezh and the Maiden Fevronia, with a tritone (diminished fifth), an ending that he was apparently unable to accept in the early 1880s during his orchestration of Khovanshchina. Rimsky-Korsakov had orchestrated the Persian Dances from Khovanshchina in 1879. He orchestrated the entire opera in 1881 and 1882 at which time he also completed it and rewrote certain parts.

29. The rubric "Bells (Kolokola) of the Ivan Velikij [Bell Tower]" in the Shostakovich orchestration (before reh. no. 136) is incorrect. Cf. the analogous rubric in Musorgsky's piano score (reh. no. 136) and Rimsky-Korsakov's orchestration (reh. no. 62): "Bell (Kolokol) of the Ivan Velikij [Bell Tower]." The scoring of blagovest in all three versions is unequivocal in its representation of the voice of a single large bell.

30. In his orchestral fantasy, Kamarinskaia, Glinka devised a technique for preserving the freshness of two Russian folk melodies by varying their instrumentation and color throughout successive presentations. In 1888 Tchaikovsky declared that the Russian symphonic school is contained in Kamarinskaia "just as the whole oak is in the acorn." (É. Zajdenshur, V. Kiselev, A. Orlova, N. Shemanin, Dni i gody P. I. Chajkovskogo, ed. V. Iakovlev [Moscow-Leningrad: Muzgiz, 1940], 450 [my translation].)

31. For an analysis and discussion of the formal structure of the Introduction to Khovanshchina, see Vl[adimir] Protopopov, Variatsii v russkoj klassicheskoj opere (Moscow: Gosudarstvennoe muzykal'noe izd., 1957), 95-97.

32. Musorgsky seems to have taken artistic license in this scene by introducing a funeral perezvon in the manner of a Western passing bell. The ringing of a passing bell is unknown in Russia; a slow perezvon is rung only at funeral services and burials.

33. In his orchestration of this passage Rimsky-Korsakov has reduced Musorgsky's two initial blows on a great bell to a single vague gong stroke. Though he may have abbreviated the original to tighten the score, he also eliminated the composer's preliminary "explanation" for the source of the C-sharp pedal that continues beneath perezvon proper.

34. According to G. Abramovskij, Herman Laroche in his review of Boris Godunov ("Novaia russkaia opera," Golos no. 29 [1874]) was the first to point out the analogy between the seventh chords in the coronation scene and the same sonorities in the hunt prelude from Serov's Rogneda ("Opera Serova 'Rogneda,'" Sovetskaia muzyka no. 12 [December 1976], 98, no. 24). Laroche's comparison, however, is not between the chordal structures in the coronation scene and Serov's hunt prelude but between Musorgsky's scoring at the beginning of the coronation scene and the opening measures of Serov's Introduction to act 1 of Rogneda. Rogneda, the second of Serov's three operas, was written between Judith (1863) and Vrazh'ia sila (premiered 1871). Set in Kiev and its vicinity during the reign of Vladimir I at the end of the tenth century before his conversion, its libretto exploits conflicts between pagan and Christian forces.

35. Laroche, "Novaia russkaia opera," Laroche's review also appears in Alexandra Orlova, Musorgsky's Days and Works: A Biography in Documents, trans. and ed. Roy J. Guenther, Russian Music Studies, no. 4, ed. Malcolm Hamrick Brown (Ann Arbor, MI: UMI Research Press, 1983), 363.

36. Only the piano-vocal score of Rogneda was available for this study. Any influence that the passage in fig. 14 may have had on Musorgsky's orchestration of bell sounds in Boris Godunov can only be determined from the full orchestral score.

37. Jay Leyda and Sergei Bertensson, eds. and trans., The Musorgsky Reader: A Life of Modeste Petrovich Musorgsky in Letters and Documents (New York: W. W. Norton, 1947), 95-97, 48-54. Rogneda was even more successful than Judith and received some seventy performances at the Mariinsky Theatre during its first five years, more than any other Russian opera except Verstovsky's Askold's Grave (1835). (Gerald Abraham, "The Operas of Serov," Essays Presented to Egon Wellesz, ed. Jack Westrup [Oxford: Clarendon Press, 1966], 174.)

38. My Musical Life, 69-70.

39. Richard Taruskin's examination of Russian opera in the 1860s has shown that similarities in Musorgsky's operas to passages in Serov's music "extend to a profounder level of musical thought than unconscious plagiarism of details, however striking" (Opera and Drama As Preached and Practiced in the 1860s, Russian Music Studies, no. 2, ed. Malcolm Hamrick Brown [Ann Arbor, MI: UMI Research Press, 1981], 119). In another study he maintains that "none of [the composers who came to maturity in the 1860s and 1870s] escaped [Serov's] impact, whether their personal reaction to him was predominantly positive (Chaikovsky) or negative (The Five). As a historical figure, then, Serov . . . was an essential link between the Russian opera of the first half of the nineteenth

century and that of the second" ("Opera and Drama in Russia: The Case of Serov's Judith," Journal of the American Musicological Society 32, no. 1 [Spring 1979], 75). See also Edward Garden, "Serov, Alexander Nikolayevich," New Grove Dictionary of Music and Musicians 17, ed. Stanley Sadie (London: Macmillan, 1980), 179-180.

40. Although a veche bell was rung to convoke the town assembly or veche in medieval Russian towns and cities, the use of such an instrument in Kiev as early as the end of the tenth century may be premature. The first unequivocal reference to bells in Kievan Russia does not appear until the year 1066 when Prince Vseslav Briachislavich of Polotsk seized bells, chandeliers, and other property at the Cathedral of St. Sophia in Novgorod (PSRL III [Novg. I], p. 2 [1066]). A. Gozenpud therefore raises the question whether the veche in Kiev around 980 would have been summoned by a bell or a bilo (the Byzantine semantron) (Russkij opernyj teatr XIX veka [1857-1872], [vol. 2] [Leningrad: Izd. "Muzyka," Leningradskoe ot-delenie, 1971], 96). It is certain, however, that no bell cast either in Kievan Russia or imported from Western Europe in the latter part of the tenth century would have produced a hum tone as low as Serov's pedal octaves in figs. 14 and 15.

41. In addition to the bells in Rogneda and Vrazh'ia sila, two of Serov's unpublished orchestral works may also contain bell sounds: Le Baptême de la cloche and Le Tocsin d'incendie (A. E. Molchanov, compiler, Aleksandr" Nikolaevich" Sërov", vol. 1: Bibliograficheskiy ukazatel' proizvedenij A. N. Sërova [St. Petersburg: Tip. Iu. N. Erlikh", 1888], p. 14, nos. 28 and 29).

42. My Musical Life, 96.

43. Meneely & Kimberly, Church, Academy, Tower-clock, Factory, Chime, Court-house, Fire-alarm, and Other Bells (Troy, NY: Meneely & Kimberly, 1878), 38.

44. Anton Chekhov may have been aware of Russian composers' use of double basses in the scoring of great bells, for in his story, "The Night before Easter," he writes that "the slow booming of a great bell came to us from the other shore, a deep, muffled note, like the lowest string of a double bass, and it seemed as if the night itself were groaning." (Stories of Russian Life, trans. Marian Fell [New York: Charles Scribner's Sons, 1914], 11.)

45. B. V. Asaf'ev, "S. V. Rakhmaninov," Izbrannye trudy, vol. 2 (Moscow: Izd. Akademii nauk SSSR, 1954), 296 (my translation).

46. Bertensson and Leyda, Sergei Rachmaninoff, 328.

47. The time and place of Rachmaninov's first contact with the blagovest theme is difficult to determine from available sources but probably came through Musorgsky's music. The piano-vocal score of the second version of Boris Godunov was published in 1874, and Bes-

sel published the piano-vocal score of Rimsky-Korsakov's version of Khovanshchina in 1883. Rachmaninov may have seen the first Moscow performances of the two operas. The Moscow première of Boris Godunov took place in December 1888, and during the following thirteen months it was presented nine more times. Khovanshchina was first heard in Moscow in November of 1892 (Alfred Loewenberg, Annals of Opera 1597-1940, 3rd ed., revised and corrected [Totowa, NJ: Rowman and Littlefield, 1978], cols. 1832, 1121). Rachmaninov knew Khovanshchina at least by the winter of 1894-1895 (L. D. Rostovtsova, "Vospominaniia o S. V. Rakhmaninove," Vospominaniia o Rakhmaninove, vol. 1, 242). Khovanshchina was one of the operas that Rachmaninov conducted at Mamontov's private opera company in Moscow during the fall of 1897 (S. V. Rachmaninov, Pis'ma, ed. Z. Apetian [Moscow: Gosudarstvennoe muzykal'noe izd., 1955], 154 [letter 116 to L. D. Skalon, November 22, 1897]). The blagovest theme seems to have first appeared in Rachmaninov's music in the 1890-1891 version of his First Piano Concerto, but it plays an even more prominent role in the Prelude in C-sharp minor, op. 3, no. 2 (1892).

48. Chromatic inflections, however, occur in the outer voices in the two passages from Serov's Rogneda (figs. 14 and 15).

49. The voicing of the left-hand chords at the beginning of the Second Piano Concerto attests to the extraordinary span of Rachmaninov's hands, which could negotiate major and minor tenths as easily as average hands could execute octaves.

50. A. D. Alekseev hears in these opening measures the ringing of alarm bells (S. V. Rakhmaninov: zhizn' i tvorcheskaia deiatel'nost' [Moscow: Gosudarstvennoe muzykal'noe izd., 1954], 182).

51. Bertensson and Leyda, Sergei Rachmaninoff, 184. See Rachmaninov's "tears" motif from bells at Novgorod's St. Sophia Cathedral. It appears in the third movement of his First Suite (Fantaisie-tableaux) for Two Pianos, op. 2 (1893) and in his opera, Skupoi rytsar' (The Miserly Knight), op. 24 (1903-1905).

52. The blagovest theme also covers the exit of the cardinal and his suite in tableau 1, scene 1, of Francesca da Rimini. In this lengthy passage the hum tone falls first on the dominant (G sharp) and then on the tonic in C-sharp minor. Rachmaninov's unfinished opera, Monna Vanna (1907), opens with the blagovest theme in C minor, and it recurs in act 1 in G minor, C-sharp minor, and E minor. The holograph of the first act of Monna Vanna is preserved in the Performing Arts Library of the Library of Congress.

53. The music and translation of Rachmaninov's letter to Stanislavsky is published in Bertensson and Leyda, Sergei Rachmaninoff, 147ff.

54. In some editions the subtitle, "Bells of Moscow," has been attached to the Prelude in C-sharp minor, and at least two textured choral arrangement have been made: Tolling Bells by Clarence Lucas and Prelude of the Bells by Roy Ringwald. To point out the promi-

nence of the blagovest theme in the keyboard texture of this piece does not contradict the composer's words that "the prelude . . . is a form of absolute music. . . ." (Victor I. Seroff, Rachmaninoff [London: Cassell, 1951], 45). The composer's self-consciousness over the astounding popularity of this prelude, which he sometimes referred to as "It," possibly led him to claim a more abstract basis for the piece than was actually the case.

55. Igor Belza has pointed out that Rachmaninov's descending three-note motif (A-G#-C#) that dominates the first and third sections of his Prelude in C-sharp minor also occurs in Borodin's piano piece, "In the Monastery" ("V monastyre") from his Miniature Suite (1885). ("S. V. Rakhmaninov i russkaia muzykal'naia kul'tura," S. V. Rakhmaninov: sbornik statej i materialov, ed. T. É. Tsytovich, Trudy Gosudarstvennogo tsentral'nogo muzeia muzykal'noj kul'tury, vol. 1 [Moscow-Leningrad: Muzgiz, 1947], 31.)

56. It should be noted too that the blagovest theme is also present in Rachmaninov's imitations of trezvon (e.g., in "Russian Easter" from his First Suite (Fantaisie-tableaux) for Two Pianos, op. 2).

57. Asaf'ev, "S. V. Rakhmaninov," 300 (my translation).

58. Balakirev scores similar low pedal tones and octaves in the middle section (Allegro non troppo ma agitato) of his First Nocturne in B-flat minor (1898), first on D, then on F sharp.

59. When Rachmaninov revealed the programmatic content for five of the Etudes-tableaux to assist Ottorino Respighi in his orchestrations of these pieces in 1930, he indicated that op. 39, no. 7, was a funeral march (V. Briantsev, S. V. Rakhmaninov [Moscow: Vsesoiuznoe izd. "Sovetskij kompositor," 1976], 484).

60. A. D. Alekseev, Russkaia fortepiannaia muzyka: konets XIX-nachala XX veka (Moscow: Izd. "Nauka," 1969), 129 (my translation).

61. Alekseev reports that musicians who knew Rachmaninov recall his performing a melody like that in the main voice of the D-major Prelude by using a special motion, which reminded them of the blow of a bell clapper. "With great weight he lowered his hand smoothly onto the key and immediately after the hammer struck, removed it. This sound, which continued to ring with the pedal, was especially full and resonant and for this reason carried a considerable distance" (ibid., p. 129, n. 20 [my translation]).

62. Seroff, Rachmaninoff, 46.

63. For many years this C-minor Etude-tableau, op. 33, no. 3 and the D-minor Etude-tableau, op. 33, no. 5 were considered missing if not actually lost. They were both discovered in Moscow after World War II and published for the first time in 1947.

64. Similar contrasts of darkness and light dominate Rachmaninov's masterpiece, his choral-symphony The Bells, based on a Russian translation of Poe's poem. For a discussion of two analogous psychological elements in Rachmaninov's musical personality, see John Culshaw, Sergei Rachmaninov, Contemporary Composers (London: Dennis Dobson, 1949), 47-48.

65. "The sound of church bells dominated all the cities of the Russia I used to know--Novgorod, Kiev, Moscow. They accompanied every Russian from childhood to the grave, and no composer could escape their influence" (Bertensson and Leyda, Sergei Rachmaninoff, 184).

66. In 1943 Aram Khachaturian used Aleksei Tolstoi's poem as the epigraph for his Second Symphony, "The Symphony with the Bell." In the symphony, however, the bell motif is an alarm (nabatnyj) bell.

67. The roots of Russian bell ringing lie in the blowing of trumpets as calls to services in early monastic communities in Egypt and on Sinai (Edward V. Williams, The Bells of Russia: History and Technology [Princeton, NJ: Princeton University Press, 1985], 7-9). See also n. 15 in this paper. It is worth noting that the two seventh chords on A flat and D in the hunt prelude of Serov's Rogneda accompany an eighth-note motif that is generated, if not by trumpets, then by the calls of hunting horns (see fig. 13).

68. The curtain at the end of Les Noces (Svadebka) (1917) falls on sharp blows in the second piano (from the second measure before reh. no. 133). Stravinsky seems to have had in mind the penetrating sound of a smaller bell as suggested in his direction to the performer: ôtez, laissez vibrer. These bell-like strokes in the upper register of the piano do not conform to the traditional structure of the blagovest theme, however, since they are not preceded or followed by a hum tone.

69. Among Shostakovich's piano works that contain extended pedals are his Preludes no. 19 in E-flat major and no. 20 in C minor from vol. 2 of 24 Preludes and Fugues, op. 87 and Prelude no. 23 in F major from 24 Preludes for Piano. Because of the somber, chant-like line that opens Prelude no. 20 in op. 87, it is more likely that the pedal tones in this work may have originated with bell ringing.

70. Alekseev, Russkaia fortepiannaia muzyka, 315.

71. In "V gorode zvony zvoniut," the third of Sviridov's Kursk Songs for mixed chorus and orchestra, the strokes of a large bell are simply scored on D₁ and D₂ in the gong, two harps, piano, cellos, and double basses. The two string parts are both pizzicato and arco. In this work, however, the composer does not introduce contrasts of registration characteristic of the blagovest theme.

72. The English title for Shchedrin's work, The Chimes, is official but misleading. The composer had in mind the zvon of untuned Russian bells; the word "chimes" implies the tuned sound of Western bells. Zvony literally means "ringing sounds" and connotes bell ringing in the Russian manner.

73. Boris Schwarz, Music and Musical Life in Soviet Russia, enl. ed., 1917-1981 (Bloomington, IN: Indiana University Press, 1983), 451.

74. Irving Kolodin faintly praised Zvony for its "good many minor virtues" and "pretty taste in colorations and contrasts in its pursuit of the underlying thesis," and Harold Schonberg found that its avant-garde devices were not fully digested. (Irving Kolodin, "Music to My Ears," Saturday Review [January 27, 1968]: 46; and Schwarz's quotation of an excerpt from Schonberg's review in Music . . . in Soviet Russia, 451.)

75. As part of the large battery of percussion instruments in Zvony, including eighteen tubular chimes with a range from about c to about f¹, Shchedrin also calls for five Russian theatre bells whose approximate pitches are A^b₁, G, E, a^b, and b.

76. M. Tarakanov, Tvorchestvo Rodiona Shchedrina (Moscow: Vsesoiuznoe izd. "Sovetskij kompozitor," 1980), p. 130, n. 1.

77. Other notable sonorities in Russian music are Scriabin's "mystic chord" and Stravinsky's so-called Petrushka and Rite of Spring chords. The Petrushka chord, it is interesting to note, is built upon the simultaneous sounding of two arpeggiated major triads on F sharp and C, pitches that are a tritone apart.

78. The Russian Idea, trans. R. M. French (Boston: Beacon Press, 1962), 6. "In Mother Earth, who remains the core of Russian religion, converge the most secret and deep religious feelings of the folk. Beneath the beautiful veil of grass and flowers, the people venerate with awe the black moist depths, the source of all fertilizing powers, the nourishing breast of nature, and their own last resting place." (George P. Fedotov, The Russian Religious Mind: Kievan Christianity, The Tenth to the Thirteenth Centuries [New York: Harper & Brothers, 1960], 12.) See also Billington, Icon and the Axe, 20.

79. Billington, Icon and the Axe, 20; and P. Pascal, The Religion of the Russian People, trans. Rowan Williams (London: Mowbrays, 1976), 10-13. Pascal points out that in Russia "when there is no priest available--as often happens in the North or in Siberia--the Orthodox believer makes his confession directly to the earth. . . ." (Ibid., 10.) On Russians' confession to the earth, see appendix 2 (Ispoved' zemle) in S. Smirnov, Drevne-russkij dukhovnik (Moscow: Sinodal'naia tip., 1914), 255-283. Abram Tertz (Andrei Sinyavsky) explains the significance of dampness in the earth as "the basic

element of life, its very foundation." (A Voice from the Chorus, trans. Kyril Fitzlyon and Max Hayward [New York: Farrar, Straus and Giroux, 1976], 305.)

80. The Fishermen, trans. and with a preface by Angelo S. Rappoport (London: Stanley Paul, n. d.), 203. For a discourse on the cosmological concept of damp mother earth in Russia, see L.-A. Zander, Dostoïevsky: Le Problème du Bien, trans. R. Hofmann (Paris: Corrêa, 1946), 43-58 (II. Terre Sainte), especially pp. 53-55.

81. For a description of the bell-casting process in Russia, see Williams, Bells of Russia, 114-123.

82. *Ibid.*, 144.

83. N. Kershaw Chadwick, Russian Heroic Poetry (New York: Russell & Russell, 1964), 207.

84. Kozlov, Polnoe sobranie stikhotvorenij, 125.

85. The Tale of the Unextinguished Moon and Other Stories, trans. Beatrice Scott with an introduction by Robert Payne (New York: Washington Square Press, 1967), 54. Lines by Anna Akhmatova contain similar images: "And all day long the [ringing] of bells did not cease over the wide expanse of ploughed-up earth" (Dimitri Obolensky, ed., The Penguin Book of Russian Verse [Baltimore: Penguin Books, 1962], 318).

86. Mother Earth and Other Stories, trans. from the Russian and ed. by Vera T. Reck and Michael Green (New York: Frederick A. Praeger, 1968), 213. On the significance of spirit and smell, see Tertz, A Voice from the Chorus, 305.

87. Mother Earth, 221, 222. These images appear in two other passages in "The Forest Dacha": "Again the bells sounded the beginning of a Gospel. Twilight gloom filled more and more of the sky; crows were screaming in the trees, in the green air. Ignat bent his head toward the earth, listening." (*Ibid.*, 215.); "The air was moist, warm, smelling of earth and melting snow. . . . The church bell sounded the beginning of the last Gospel. . . . Ivanov listened to the church bell ringing . . . and stepped down from the porch, setting a heavily booted foot noiselessly on the ground. . . . The ground was soggy, heavy--it stuck to his boots--slippery, constraining movement. . . ." (*Ibid.*, 220.)

88. Doctor Zhivago, trans. Max Hayward and Manya Harari (New York: Pantheon Books, 1958), 308.

89. Although Mosfilm Studio completed Andrei Rublev in 1966, this film was not released in the Soviet Union until 1969.