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A review on the Performance Interpretation and Emotional Expression of Rachmaninoff Rhapsody on A Theme of Paganini Op 43

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ABSTRACT: *Throughout history, music has played a vital role in influencing people's moods and eliciting complex emotions. Examining music's emotional side helps us investigate and reveal the neurological mechanisms underlying music's emotional influence. This article discusses the results of previous studies that explore the performance and emotional expression of Sergei Rachmaninoff's Rhapsodies on a Theme of Paganini, a piece for piano composed by the Russian-American composer-pianist (1873-1943). The themes are investigated from both a historical and a musical standpoint. The inclusion of background information on the composer, including a brief biography, is intended to aid in the learning and performance of this piece. Fully comprehending the performance and emotional aspects of Paganini's Rhapsodies on a Theme of Paganini, Op 43, may enable performers to adjust phrasing and the physical execution of required skills. Furthermore, the research results can be used to build a narrative that the performer can use to analyse how they choose to physically perform the work to produce an engaging performance.*

KEYWORDS: Sergei Rachmaninoff, Rhapsody on Theme Paganini, Music Performance, Emotional Expression.

INTRODUCTION

Rachmaninoff's Rhapsody on a Theme of Paganini is considered one of his most important works. If the world were to forget all of Rachmaninoff's music, Rhapsody on a Theme of Paganini would be the only piece that would always be remembered. Many music enthusiasts are familiar with Rachmaninoff because of this composition. For instance, an andante known as Variation.18 has gained

widespread popularity and was featured as the soundtrack for the movie Somewhere in Time.

Music and pictures, like a rope, can be linked together with adjectives as an intermediate bridge. Those with similar cultural backgrounds have similar sentiments about music and art. Music contains a wide range of emotional responses. Through this expression and the art itself, performers and listeners can communicate with one another. Music communicates uniquely, revealing how people think and what they desire. People who listen to music may think about things that are not real, such as a festive period in the past or things that make them want to look forward to the future. The emotional expressive abstractness could take any shape feasible, such as a fragrance, sight, or even the temperature of a given setting. If you wish to show your emotions through music, you might also be able to think about the tensions, fulfilment, and resistance in a piece of music (Liu& Chang,2010).

The fundamental emotions expressed in music and speech have expressive properties in acoustical dimensions, including timbre, pitch, contour, and intensity, similar to those expressed in music. Juslin and Va (2008) believe that music listeners can internalise the feelings stated in the song. This fits with the conceptual scheme of linked conceptions of perception and action, which they say is consistent with previous research. In this sense, expressiveness might be classified according to the level with which emotions are transmitted without necessarily referring to the valence component of the communicated emotions. Highly expressive portions of music occur when emotions are substantially expressed, whilst less expressive passages in music represent "neutral" passages when no or less intense feelings are conveyed and perceived. Increasing intensity is a significant psychoacoustic indicator of intense emotional moments in music. Although loudness—a psychoacoustic correlate of dynamic intensity—can elicit emotional responses in some people, considering personality factors in musical experience, listening circumstances, and the additional factor of musical and emotional expression (such as timbre and timing), which could overlay unidirectional response mechanisms. If a musician communicates his or her emotional intentions in an understandable manner through body gestures, other musicians should be able to recognise these ideas and adjust their play accordingly (Wöllner,2012).

On the other hand, expressive performance is not only a theoretical construct that can be extracted through expertise or quantitative analysis. Instead, it is a real-world phenomenon. Performances incorporate stylistic characteristics (such as varying tempo, amplitude, and phrasing) into the musical notation that the composer encoded; the composer's ideas are then passed down through oral tradition to performers (Gabrielsson, 1999; Kendall & Carterette, 1990). Specifically, we are looking at how listeners interpret those cues developed through collaboration between performers and songwriters to convey emotion to people who hear it. Furthermore, (Camurri et al., 2003) focused on this subject,

but from the performer's point of view: what procedures do performers employ to convey their thoughts to listeners?

While music is a fertile ground for investigating expressive human communication (Juslin & Laukka, 2003), the relevance of compassion in the perception of expression of emotion in music has received scant empirical attention. Such research is necessary as the capacity to decipher expressive intents is critical for the aesthetic appreciation of various musical styles (Juslin& Sloboda, 2010). Specific music may even affect how others' thoughts are perceived and their likability, which is viewed as precursors of empathy. (Hoeckner et al., 2011). Furthermore, when it comes to investigating how people express themselves through music (Juslin & Laukka, 2003), there has not been much research on the function of empathy in how music listeners perceive emotional expression. Research in this area is essential since the capacity to decipher expressive intents is critical to the aesthetic appreciation of many forms of music (Juslin& Sloboda, 2010). Furthermore, a person's ability to empathise with others is influenced by the music they listen to.

This article will study and focus on the performance, emotional expression, and other aspects of the Rhapsody on a Theme of Paganini, op. 43, Rachmaninoff s final work involves the piano. This study aims to assist performers in developing their own cautious and attentive interpretations of Rachmaninoff's transcriptions for piano solos and in gaining a more in-depth understanding of the important emotional aspects of this research.

LITERATURE REVIEW

The studies on emotional communication in musical performance provide a conceptual framework that may be used to organise the findings and explore the significance of the findings for future research into music performance. It is essential to understand the performer's role in interpreting a piece of music, the traditional paradigm of emotional expression in music performance, and a theoretical framework (the author's functionalist approach) for understanding emotional expression in music. The conclusion reached by Juslin (2001) is that the vicarious performance of cues allows performers to concurrently converse thoughts and emotions to audiences in a widely accessible way while establishing an individual expression; this communicative system thus symbolises a marriage of the particular and the individual, as well as the biological and cultural. According to the author, the communicative process is robust. However, it has a limited information capacity, which certainly leaves it up to the listener to choose the exact "meaning" of the music they hear.

According to (Liu & Chang,2010), compared to subjects with design backgrounds, those with music backgrounds demonstrate a more substantial and superior perception of emotional expression. Their results stated that the third trial participants trained in music had higher accuracy for emotional expression (89 per

cent) than those trained in design (72 per cent). People with design backgrounds may be able to develop artefacts of emotional expression that are friendlier and more pleasurable for their consumers if they are taught to perceive music or to incorporate musical aspects into the creation process. They also argued that the scenario-based strategy, recognising emotional expression and experimenting, could better depict the association and its repercussions. Visual performance information also heavily influences the audience's impression of emotional expressiveness (Davidson, 1995). Multimodal designs were frequently used in research addressing these issues, in which the auditory and visual information was given in independent experimental settings. Even when solely conveyed visually, a large portion of the musicians' expressive intent is discernible in their gestures (Camurri et al.,2003).

Because expressive timing analysis is a relatively new trend in scholarly literature, only a few publications are entirely devoted to examining Rachmaninoff's emotional expression in his compositions. Furthermore, when it comes to investigating how people express themselves through music (Juslin & Laukka, 2003), there has not been much research on the function of empathy in how music listeners perceive emotional expression. Research in this area is essential since the capacity to decipher expressive intents is critical to the aesthetic appreciation of many forms of music(Sloboda,1991). Furthermore, a person's ability to empathise with others is influenced by the music they listen to (Nusbaum et al., 2011).

Previous research conducted by Zhang, 2015 concluded that Rachmaninoff's works are frequently constrained to communicate an individual's intrinsic spiritual experience with more limited content. However, the expressions are highly emotional and beautiful. Rachmaninoff was a brilliant melody composer; his works are replete with exquisite melodies, and these melodies bear a strong resemblance to the slow songs popular in Russian music. All of these elements contribute to Rachmaninoff's heartwarming characteristics. When it comes to Rachmaninoff's later works, the musical forms he uses become even more distinctive in melody, chords and other aspects of musical form, but this does not detract from his artistic achievements at all; on the flip side, from such seductive and free methods we can see Rachmaninoff's fight against destiny and the truth of life and the endless longing for beauties in the works he wrote. Symbolism plays a significant role in Rachmaninoff's works, allowing his imagination to run wild. Rachmaninoff tries to convey the ideas and feelings of an ordinary person in the music and tries to find ways to make it easier for all people to grasp it.

METHODOLOGY

The methodology synthesises primary archival sources, current literature, and theoretical approaches, including musical analysis, nostalgia, and diaspora studies. Archival research at the Rachmaninoff Archive of the Library of Congress and previously published work are critical to this study. We combine these theoretical approaches to examine how Rachmaninoff's multi-version compositions express

Russianness, identity, and music. Using all three of these approaches, it is possible to evaluate the significance of Rachmaninoff's updated piano pieces in the formation and evolution of Russian identity. Biographies, general music histories, dictionaries, and encyclopaedias were all starting points for the investigation. After establishing the context for the project, researchers looked at various scholarly sources, including journals and PhD dissertations. Finally, an interpretive analysis based on the structural and stylistic study was conducted concurrently with the structural and stylistic assessment.

Composer Biography and Rhapsody

Rachmaninoff, a Russian-born composer, was a stalwart of the Romantic movement in European music. The day of his birth was April 1, 1873, in a rural area outside of Novgorod. First piano lessons with his mother were the beginning of Rachmaninoff's lifelong love of music. Not long before, he was on his way to Russia to pursue a musical education in Moscow. He studied composition under Anton Arensky before moving to Saint Petersburg to attend the Conservatory. During a time of despair and writer's block following the poor reception of his First Symphony in 1896, Rachmaninoff sought aid from psychotherapy, which coincided with his long-awaited marriage in 1902. In 1917, Rachmaninoff reached a turning point in his life. After he decided to leave Russia, he relocated his family to the United States. In this period, his compositional output dwindled because he had to perform frequently to support his family.

His longing for Russia may have caused this lack of creative output since it appears his inspiration was taken from him by his departure from the country. The Rhapsody on a theme by Paganini and the Variations on a subject by Corelli are his best-known post-Russian pieces for piano and orchestra. Just four days shy of his seventieth birthday, Rachmaninoff passed away on March 28, 1943, in Beverly Hills, California.

When it comes to piano playing, Rachmaninoff is widely regarded as one of the greatest pianists of the 20th century. Rachmaninoff was a master of phrasing and dynamics who possessed a remarkable sense of rhythm and technical mastery. Poetic yet never sentimental, passionate but always well-planned, his playing was a masterpiece. A well-known musical anecdote says that Rachmaninoff was once deeply disappointed after an enormously successful recital because he felt he had failed to grasp the event's significance (Radiushina, 2008).

Rachmaninoff and his family left Russia in 1918, shortly after the revolution, and moved to the United States of America. After settling into his new house, he had to decide on how he would provide for his family. He believed that chasing his passions for composing and conducting would not provide him with the financial stability and independence he required at the time. He was correct. The popularity of his piano playing among American audiences led to countless contracts and possibilities for him once he chose to devote his time exclusively to concert performances in the United States. Several companies, including the prominent

concert manager Charles Ellis, the piano maker Steinway & Sons, and the Edison recording corporation, immediately entered business relationships with him. He was forty-five years old at the time of his decision and turned out to be one of the most successful composers of the 20th century. During the height of his musical career, around 1922, he was booked for up to seventy-one concerts each season, performing with the top orchestras in the United States and Europe. Following this new professional path, Rachmaninoff's compositional productivity after 1918 significantly declined. Only six works were completed in twenty years: the Fourth Piano Concerto (1926), a work for chorus and orchestra - Three Russian Songs (1926), his final solo acoustic work - Variations on a Theme of Corelli (1931), Rhapsody on a Theme of Paganini (1934), the Third Symphony (1935-36), and his last work - the Symphonic Dances - for orchestra (1937). (1940). Despite the paucity of creative works during this time, he reproduced numerous works by earlier composers and performed them in concerts regularly is significant. The inspiration for the Rhapsody on a Theme of Paganini happened due to a burst of creativity and a rekindled drive to create. As soon as Rachmaninoff finished his performance in Paris and Liege in April of 1934, he travelled to his newly constructed estate, "Senar," near Lake Lucerne in Switzerland. A beautiful new concert grand piano - a gift from the Steinway Company - awaited him. The fresh atmosphere and the new piano appeared to have sparked his imagination, and for the following seven weeks, he worked tirelessly on the composition of the Rhapsody (Zhang,2008).

For centuries, composers have modified previous melodies and ideas in their works. They are drawn to certain melodies for various reasons, such as the historical prominence of a theme or the song's distinctive and catchy quality. There are two explanations for this. First, with this previous material, composers challenge preserving the old while giving it a fresh lease on life. Nicolo Paganini's famous theme from his 24 Caprices for solo violin and the song from the Mass for the Dead's Dies Irae, which means "Day of Wrath" in Latin, is the inspiration for Rachmaninoff's Rhapsody on a Theme of Paganini.

The Paganini theme derives from a 19th-century virtuosity performance that was diabolical and profane, while the Dies Irae is a mediaeval spiritual lament that inspired the Paganini theme. Composer Rachmaninoff manipulated these two motifs significantly in his Rhapsody, his final piano composition, displaying his brilliant musical approach in his ultimate creative phase. The title of the Rhapsody reveals the song's primary concept. Rachmaninoff's admiration for Paganini is understandable, given that the two men come from similar backgrounds. Both men were prominent composers as well as excellent musicians. In contrast to many other composers before him, the great Paganini demonstrated that he was a perfect mechanic on the violin. When the crowd saw and heard what he was capable of, they could not believe their eyes or ears. Because of the widespread acclaim for his incredible talent, there have always been speculations that a supernatural force gave his extraordinary abilities an extra push.

There are eleven variants on a theme and eleven variations in Paganini's famous final A minor caprice, which inspired Rachmaninoff's Rhapsody on a Theme of Paganini for Piano and Orchestra (1934), Op.43. Liszt and Brahms both used this charming theme as a starting point for their variations on Paganini's original work: Liszt included it as the final piece (No. 6) in his two sets of Grandes Études de Paganini (first appeared in 1840 and amended in 1851) and Brahms used it twice in his Op.35 Variations on a Theme of Paganini (1886). Before writing his Rhapsody, Rachmaninoff performed Liszt and Brahms' variations on the same theme before composing his compositions. After Rachmaninoff recorded his earliest sketch materials, which are his initial modifications of the Paganini theme from around 1923 to 1926, he added Liszt's Paganini Variations No. 6, Theme and Variations, in his performances repertory for the seasons 1927-28, which is particularly notable, (Kang,2004).

Emotional Analysis

Humor Aspect

Aside from meditating on the restorative power of "love," Rachmaninoff also incorporates "humour" in his narrative in the Rhapsody in. There is an excellent example of wit to be found. Listeners may laugh aloud when they hear Rachmaninoff's last measure, which features the opening 90 sixteenth-note motifs played by a piano solo following the orchestra and dazzling piano figuration. Of course, not every juxtaposition is amusing to our sense of humour. The stark contrast between "loftiness" and "lowliness" in this panel is a crucial feature of the graphic novel. Compared to the Rhapsody's climax, this line sounds amusing due to the contrasts of a peak of tension, grandeur, tension, and a climax towards an expected forceful finish with an abrupt release, lightness, and even flippancy. Taking "lower" thoughts out of the framework of "higher", we can explore the function of incongruity in humour more deeply.

While Rhapsody is primarily serious music, there are moments of humour sprinkled throughout. It is amusing to hear the beginning of the Rhapsody as well as the end because of the inconsistency between powerfully built-up tight, and messy unresolved seventh chords, chromatic bass ascent, and comprehension instrumentation in forte that abruptly dissolved by fundamental and light staccato notes presenting merely skeletal tones from the harmonic structure of the Theme in Variation 1. Nevertheless, amid the Rhapsody, Rachmaninoff generates humour by reversing expectations in both mood and harmonic relationships. Consider how the author lengthened the section connecting Variations 18 and 23 to transform the Kopfton Dß to its enharmonic counterpart C. Prior to the eighteenth variation, A serves as the tonic.

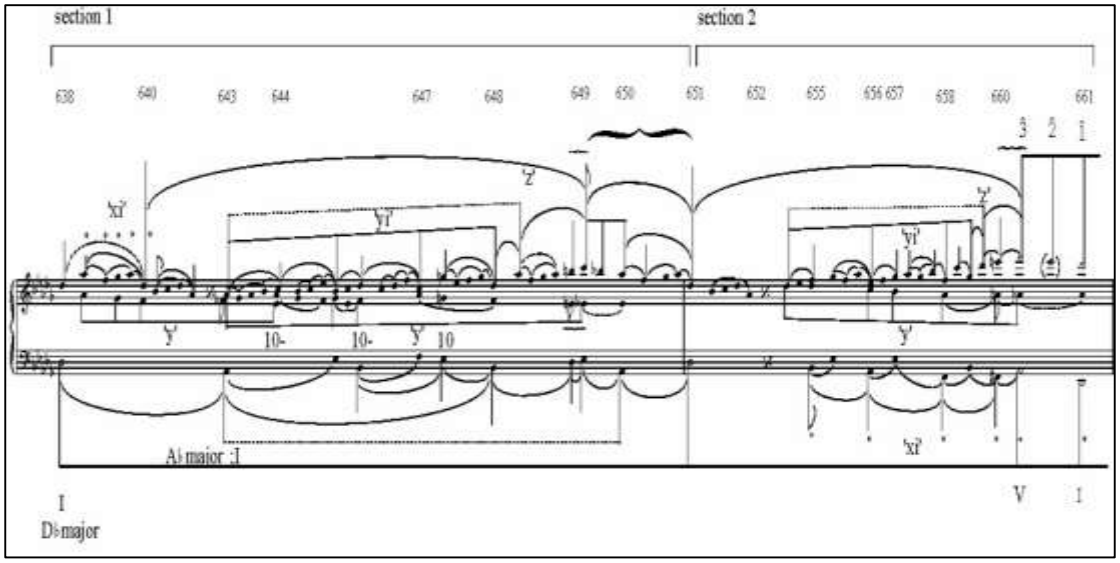

Fig 1.Variation 18 Analysis (Kang,2004)

Furthermore, because the A in the bass in Variation 19 appears after Dß (III3), the anticipation of tonic returns throughout Variations 19–21 is inverted in Variation 22 owing to Bß and Eß (as six and ß2 in D minor); consequently, a harmonic "riddle" begins. A (V/D) progresses unexpectedly to the Neapolitan Eß (ßII). Assuming that the observation and realisation of love are expressed in the Rhapsody by the note Dß (Variation 18) and its enharmonic respelling C (Variation 23), the longest stretch throughout Dß and C could be read as a form of humorous harmony. Although reflecting on the existential concerns of life and death, Rachmaninoff incorporates humour in Rhapsody as an essential aspect that human beings should not lose to become transcendental viewers of their human situation (Kang,2004).

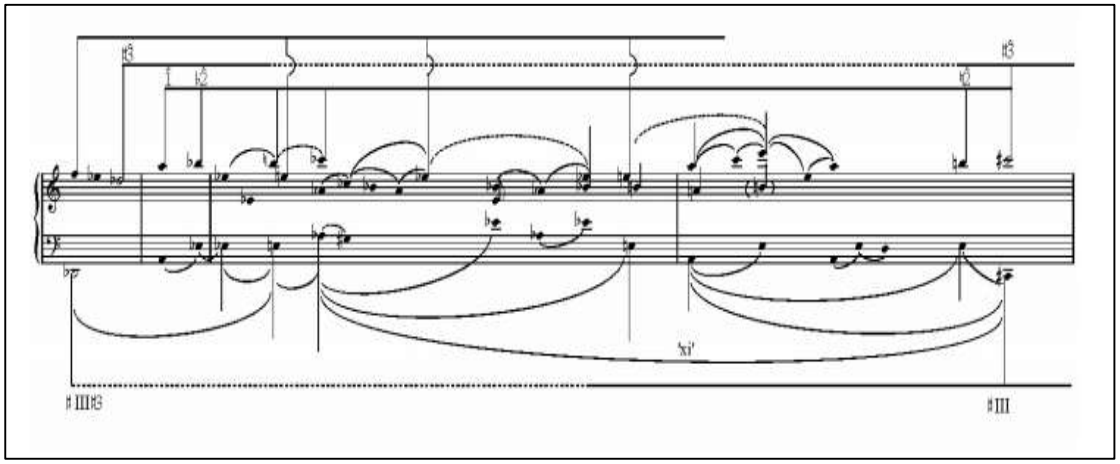

Fig 2.Variation 23 Analysis (Kang,2004).

Love and Death Aspect

The Rhapsody is an excellent example of how Rachmaninoff infuses his creations with drama and life. Rather than simply developing the two pre-existing themes through elaborate passagework, as is the case with the majority of other variations for piano and orchestra, the Rhapsody's dark, fatalistic Dies Irae theme dramatically contrasts and distinguishes with the Paganini theme, which is rather superficial and frivolous, (Zhang,2008). Rachmaninoff once expressed the essence of his compositional intent in the following way:

"I am not a composer who produces works to the formulas of preconceived theories. Music, I have always felt, should be the expression of a composer's complex personality. A composer's music should express the country of his birth, his love affairs, his religion, the books that have influenced him, the pictures he loves. It should be the sum total of a composer's experiences". (Piggott,1978).

He explored the short and powerful set of emotions he sought to communicate in twenty-four versions of the theme. The composition has an inspired, passionate tone, as the word "rhapsody" in the title suggests. Rachmaninoff organised the piece into three sections, each with multiple variations: the two themes are introduced in the first portion, developed and braided into a "love narrative" in the second section, and ultimately used to showcase the pianist's virtuosity in the final section. Variations within each portion tend to be similar and frequently flow from one to the next without evident interruptions (Zhang,2008).

Variation 18 (Andante cantabile)is in the key of D-flat major and is written in triple metres. It is the most extended variation and serves as the culmination of the ballet's intimate scenes (according to Rachmaninoff's ballet scenario for Fonkine) and the work's crux. Rachmaninoff employs an interpretation of Paganini's five-note melody. Initially, he begins by playing the lyrical melody alone in the right hand, while the left-hand accompaniment comprises broken chords with giant leaps, so when the melody is played in the orchestral at rehearsal 50, the pianist fills in the harmony with complete chords in both hands. Rachmaninoff employs triplets on every beat in this version, with four-sixteenths being used frequently on the last beat. This form provides three-against-four and two-against-three rhythms between the piano and the orchestra. This variant brings the second phase of the tripartite piece to a close (Lee,2015).

Furthermore, this point is represented by the eighteenth variation, which is the culmination of a love episode in this composition and reflects the culmination of a love episode in this composition. This variation, which Rachmaninoff refers to as a second "love" episode in his letter to Fokine, has been utilised in several films since first written in 1934, including Somewhere in Time, Groundhog Day, and Sabrina, to mention a few. This association with "love" may be because it is a highly emotional and dramatic quality. However, the relationship between this

lovely and lyrical passage and the idea of Paganini's Caprice may be difficult to discern because of the passage's radically different tone (Zhou,20112).

The love episodes are all those in the middle, from variant 11 to 18. Paganini makes his initial appearance in the 'Theme' and, beaten, makes his final appearance in the 23rd variation — the first 12 bars — following which, until the finish, is the victory of his conquerors. The Evil Spirit first emerges in the seventh variation, when the theme emerges alongside Dies Irae. Variations 8, 9, and 10 depict the Evil Spirit's progression. The 11th variation marks the passage into the world of love; the 12th variation, the minuet, heralds the first apparition of the woman, which continues through the 18th variation. The thirteenth variant marks the debut of the woman with Paganini. Paganini's art, his wicked pizzicato, triumphs in the nineteenth variation (Martyn,1990).

Furthermore, because the A in the bass in Variation 19 appears after Dß (III3), the anticipation of tonic returns throughout Variations 19–21 is inverted in Variation 22 owing to Bß and Eß (as six and ß2 in D minor); consequently, a harmonic "riddle" begins. A (V/D) progresses unexpectedly to the Neapolitan Eß (ßII). Assuming that the observation and realisation of love are expressed in the Rhapsody by the note Dß (Variation 18) and its enharmonic respelling C (Variation 23), the longest stretch throughout Dß and C could be read as a form of humorous harmony. Although reflecting on the existential concerns of life and death, Rachmaninoff incorporates humour in Rhapsody as an essential aspect that human beings should not lose to become transcendental viewers of their human situation (Kang,2004).

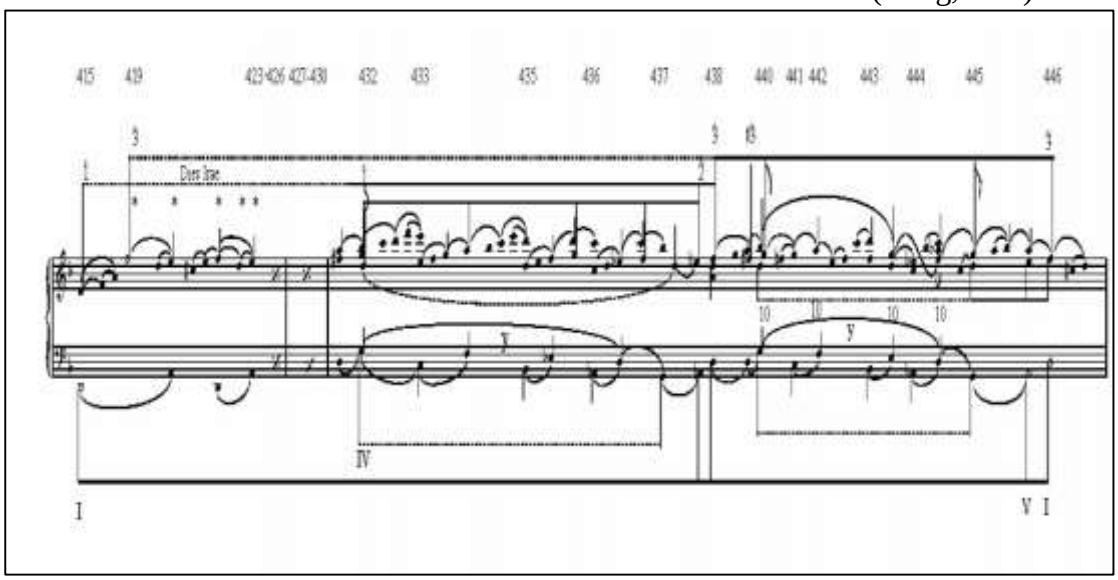

Fig 3.Variation 12 Analysis (Kang,2004)

In Variation 17, Rachmaninoff introduces the double-neighbour rationale in the piano, which is written as FGb-F-E-F-FGb. While playing this piece, the "death" connotation of the "crossing," four-tone double-neighbour pattern is heightened

by the "dark" atmosphere generated by "grumbling," lower-register constructions in the piano's lower register paired with slightly softer dynamics (Zhou,20112).

Another aspect that Rachmaninoff's composition is the use of sequences, such as subsiding scales that ascend progressively. Rachmaninoff maintained this characteristic throughout his compositions, independent of the era he lived. Additionally, he frequently used the mediaeval Dies Irae motif, which has become another prominent characteristic of his compositions. Rachmaninoff's most likely correlation with this musical element is death and insecurity. He revealed his fear of death multiple times to Soviet writer Marietta Shaginyan (Khachatryan, 2021)

Performance Interpretation

Rachmaninoff was widely regarded as the finest composer of all time. He developed an aura that captivated his audiences; Sorabji stated that "Rachmaninoff is powerfully magnetic and appealing personality, and its most endearing combination of restraint and dignity" and elevated him to the pinnacle of pianists. Numerous positive reviews of Rachmaninoff as a composer exist. "This [Rachmaninoff tone, whether in score or keyboard, is never neutral, impersonal, or empty," Medtner remarked. That is as unlike other sounds as a bell is from street noises; like the product of unmatched flame, intensity, and immersion with beauty." In his memoir, Earl Wild describes Rachmaninoff's live performance as "wonderful, something that was never caught on his recordings. The most seductive I have ever heard." Rachmaninoff's performance, according to Harold Schonberg, "never had a Kitsch quality to it, even when the music was Kitsch." "His musical concepts were so vast, and his sensibilities so aristocratic, that he elevated anything he performed," says the composer. "His musical god," according to Horowitz, was Rachmaninoff. "Rachmaninoff's sovereign style, a blend of grandeur and bravery, the naturalness and the offering of his entire self," according to Schnabel, were "totally unforgettable." Others recognized his piano mastery, including Stravinsky and Prokofiev, who were critical of Rachmaninoff's compositions. While performing as a brilliant pianist-composer, Rachmaninoff's presentations were always marked by a deep comprehension of musical structure and never purely intuitive music interpretations. He meticulously examined the compositions, not only from the perspective of a pianist but also from the composer's perspective. While thinking about his pieces in a composer's mind, Rachmaninoff studied the specific and fundamental structural aspects of compositions in his collections and how to create them on the keyboard (Kang, 2004).

In contrast to most other extraordinary pianists, Rachmaninoff was not even a prodigy as a child. Nevertheless, it is intriguing to think about how he began his professional life as a classical pianist. After earning a Gold Medal from the Moscow Conservatory in 1892, Rachmaninoff decided to devote his attention to pursuing a career as a composer. His appearances as a pianist were confined to the performance of his compositions and the participation in mixed recitals with other musicians on rare occasions. However, due to his financial difficulties, partially

exacerbated by the disastrous premiere of his First Symphony, Rachmaninoff was forced to take a more gradual approach to his concert pianist career. In Kyiv, in November 1911, he performed the Bß minor Concerto by Tchaikovsky in a public concert for the first time, marking the premiere of a composition by another composer. Following that, Rachmaninoff never ceased performing as a genius pianist in front of an audience. His performing repertoire included a wide range of piano literature worldwide (Martyn,2017).

Throughout the Rhapsody, from the introduction to Variation 3, Rachmaninoff maintains a high intensity throughout the work. From Variations 1 to 3, he maintains a light and playful tone. In Variation 4, Rachmaninoff makes the phrasing more evident by keeping the tempo constant. Rachmaninoff, in particular, projects the descending-fourth progression A-G-F-E ('y') with conscious intention (e.g. Variation 4, mm. 113-116ff.). Rachmaninoff emphasizes clear articulation in Variation 5, which generates the same effect as Variation 4. While Rachmaninoff maintains the underlying beat in Variation 6, he articulates the lines more clearly in Variation 7.

The Dies Irae is announced for the first time in Variation 7, the seventh variation. Throughout the variation, Rachmaninoff uses a general decrescendo to articulate the first line of the Dies Irae (which serves as the first phase of the variation). Listeners can tell that Rachmaninoff purposefully generates the decrescendo in each phrase, allowing them to visualize the decay of the sound of a ringing church bell. On the other hand, In Variations 8 and 9, Rachmaninoff employs a rich, whole tone to create chordal sections. Rachmaninoff, in particular, stresses each note of the foreground motive of Variation 9 [A-C-D-E, m. 329-30ff.], presenting the tritone motive A- D more clearly than in the previous variations.

Interestingly, Rachmaninoff presents different interpretations of the second Dies Irae variation, Variation 10, in the same way that the first Dies Irae presentation in Variation 7 was presented with contrasting interpretations. Once again, Rachmaninoff accentuates each half-note of the line with a forceful marcato that sounds almost like a staccato, creating the effect of a church bell tolling in the background. From figure 29 (m. 384) forward, Rachmaninoff significantly drops the volume of the piano part, allowing the orchestra's Dies Irae declaration to be heard more clearly by the time the piece reaches figure 30 (m. 392) onward. Figure 29 depicts Rachmaninoff performing his part at a low volume, allowing the orchestra to take precedence over him.

His expressive and capriccioso approach is evident from Variation 11 and continues throughout. It seems Rachmaninoff's view of himself as an artist appears to aid him in achieving a more structurally considered performance when he cautiously diminishes his dynamics to emphasize "cross motive" ABß-A-G-A (5-ß6-(5)-4-5) in D minor performed by the woodwind instruments beyond his complicatedly managed leggiero playing. There are several ways he deals with the tempo in Variation 14. This can be highlighted in Variation 14. The difference is

significant if we compare it to Rachmaninoff's 45-second piece.In Variation 14, the listener's attention might be drawn to how he deals with the tempo. In comparison to Rachmaninoff's 45-second length, While Rachmaninoff maintains a consistent speed throughout the variation,

After reaching the love variation, the great pianists share slightly diverse interpretations of the word "love" with the audience. However, Rachmaninoff also brings forth one's inner voice, although this occurs only on rare occasions. Regarding the performance's structural aspect, The continuity of the structure is maintained by Rachmaninoff's performance. To sectionalize the variation, he does not employ a great deal of rubato, which aids in making the structure more understandable to the audience. Following the love variation, from Variations 19 to 24, he intensifies the emotions, leading to a dramatic conclusion. Indeed, in the last variation, the two pianists display impressive bravura. However, towards the ending, when the first rhythmic motif from the Theme appears as a "joke," Rachmaninoff concludes with a more assertive tone and weight; overall, Rachmaninoff's execution is accomplished by a thorough comprehension of the piece's structural elements (Kang,2004).

Rachmaninoff's performances as a great composer-pianist consistently demonstrated a sophisticated comprehension of the musical composition and were never purely intuitive interpretations. He thoroughly studied compositions not just as a pianist but also as a composer. (Zhou,2012). However, the Rhapsody has not always been appreciated by modern music scholars. In his paper "The Influence of Paganini," H. G. Sear remarks on the attitude that labelled Rachmaninoff as a "second-rate composer." Despite Sear's assessment, the Rhapsody continues to be a prevalent work for many concert pianists. On December 13, 1936, in London, his friends Sir Henry Wood and Benno Moiseiwitsch performed an excellent concert featuring the Rhapsody and the Second Piano Concerto. Until his death on March 28, 1943, Rachmaninoff performed the Rhapsody incessantly. His final performance period was 1942-43. He performed the Rhapsody with the New York Philharmonic under Dmitri Mitropoulos in December 1942, although he suffered from severe lumbago and a chronic cough. Even one month before his death, he continued to play the Rhapsody incessantly.

CONCLUSION

This article aims to present a comprehensive interpretation of Rachmaninoff's Rhapsody On A Theme Of Paganini OP 43, emphasising performance interpretation and emotional expression and a discussion of the bibliography. Notably, this analysis serves as a reference for pianists aiming to examine every musical and lyrical nuance of Rachmaninoff's Rhapsody On A Theme Of Paganini Op 43. As the composer's final piano composition, the Rhapsody is a testament to Rachmaninoff's ability to combine high aesthetic values with high technical competence. The article's findings revealed how Rachmaninoff uses particular musical indicators and structural aspects to portray an ideology of "love and

death" through the framework of his Rhapsody on a Paganini Theme. Simultaneously, the analysis witch catches a musical work's primary meaning and emotional expression can be a critical guide to making a brilliant performance.

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