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**ROCOCO AND SENTIMENTALISM AS THE GENESIS OF BIEDERMEIER'S
ETHICS AND AESTHETICS (ON THE EXAMPLE OF CLAVIER / PIANO ART AT
THE TURN OF XVIII – XIX CENTURIES)**

This article analyzes the genre-style, performing specifics of rococo and sentimentalism, considered to be the genesis of the phenomenon of Biedermeier and his projections in clavier-piano art of Europe at the turn of XVIII-XIX cent.

Keywords: rococo, sentimentalism, Biedermeier, romanticism, clavier music, piano.

Rococo and sentimentalism have made up the historical layer in the art which was realized not so much in art, as in the cultural-social terms: detachment from social subjects, the apparent isolation of salon-elected and home range in the captured images – all this together created something incompatible with publicly-heroic classicism and baroque art, with social passionateness of expressing romanticism-realism. The mimetic principle of artistry, understood in the theatrical aspect of "lifelikeness" – the "second reality", the least coincided with the consciously *ideal and idealizing aspiration of rococo and sentimentalism*, that is why the *artistic* weight of these areas was questionable. However, in the historical descriptions of music, in monographs dedicated to individual outstanding personalities, some attention to these directions has been still paid. This article traces the deductivity of Biedermeier's positions from rococo sentimentalism of the XVIII century, that determined the style of "light" piano of the first half of XIX century, that changed the harpsichord and its characteristic manner of playing.

When the reference literature [20, p. 1191] emphasizes the basis property of the "natural" feeling for sentimentalism, logically, as if in opposition to the "artificiality" of affect (the main subject of attention for classicists and the representatives of the Baroque) as morally- ideologically aligned and *intensified* expressed *noble* feeling [see. in the book by S. Marcus: 9, p. 43-44], *which may not have the life prototype* [ibid, p. 44], – in the first reading this "mimetic simplicity" attracts in the sentimentalist "culture of feeling". However, the nomination in the English sentimentalism of pastoral and elegy genres, in French – "lacrimal comedy", and in German – socio-criticism motives of Sturmerism – all this speaks of the ambiguity of understanding of this mimesis, and most importantly, of the significant role of conventionalism of "imitation". And if in the center of sentimentalism manifestations is the

concept of "epistolary" novel by J.-J. Rousseau "New Heloise" (1761), the very artificiality of philosophical notions of "naturalness" of feeling forms a special kind of prolongation into the terms of contemplation-surveillance of concentrated emotionalism of affect. In painting and music sentimentalism organically "grows" in the limitation by *lovely*, perceived from the Rococo, that is why in the paintings of Greuze and Chardin, in the operas of the early Mozart and Gretry the fine line of distinctions of these directions varies in touches of adorability-admiration, that is in line with the capturing of *the lyric as beauty in music*.

In terms of the predominance of a model style indicator in variant forms of individual compositions, not claiming to artistic-figurative closure of pictorial-literary representation of them, presents a number of musical-style events – the music of Renaissance, Rococo, Biedermeier, etc. They form a demonstrative "frontier" to styles-ideas, which art significance is set by their ethical-ideological genesis (see "heroic" art – classicism, "contradicting ideals/reality" – romanticism, "truth of life" – realism/naturalism, and so on). In this row, German and Italian baroque option as "disharmony of spiritual – secular" (compare to *harmony* of spiritual – secular in the Renaissance) forms artistic-significantly executed sphere, while "French Baroque – Rococo" *avoids disharmonies*, demonstrative in other national varieties of Baroque, which is why such a respected author as S. Daniel tends to see Rococo autonomously in relation to the Baroque in general, understanding the German/Italian and other national schools as the projections of the *French Rococo* [6, p. 17].

Rococo is clearly gravitating to what can be called "narrative branch" [see. in C. Lysiuk: 7] of classicism: "Josephine classicism" of Vienna of the XVIII century is determined by a special kind of significance in its composition of expressiveness of rococo [27, p. 45]. And this aspect of the interpenetration of classicism and rococo was also significant for the early Romantics, for example, to the Danish-German composer F. Kuhlau, who adapted the conquests of vocabulary and forms of the Viennese classicism for the Restoration court life, combining these principles with the emerging romantic folklorism-"populism." A kind of "stylistic Esperanto" of the beginning of XIX century became references to the Celtic-Scottish "relics", creating what will be organically linked with "Biedermeier", and later – with the phenomenon of "Celtomania":

"At the turn of the XVIII – XIX centuries, Europe was overwhelmed with real "Celtomania": all the intellectuals, all the educated people of the time felt obliged to show

publicly interest in the Celtic heritage ... This Celtomania surge was caused by the publication of the famous "Poems of Ossian" by J. Macpherson ... " [24, p. 525].

The work of S. Lysiuk [7. 41-42] remarks that *narrativeness as a hallmark of rococo, Biedermeier* (italics here and below by N.Ch.), minimalism forms a stylistic-typological "axis", covering with continuity the areas of art and music of the last three centuries, demonstrating "ingrowing" in the accompanying directions and while maintaining relative autonomy in expressive-methodological terms. The narrativeness of *Rococo, Biedermeier*, minimalism is determined by special significance in the detection in their methodology of *performing* contribution expressed by an appeal to *simplicity*, which charm in these areas is correlated with the spiritual principle (see Baroque rod of rococo, an appeal to the early Christian patriarchal values of Biedermeier, references to religious ecstasies in *musical* minimalism).

At that *the clavier orientation of the literature of Rococo, Biedermeier, largely minimalism* as creating organic rapport and with the highness of salon creativity, and with the "domesticity" of creative efforts, however, is marked by a civilization sign of timbral correlation with the instrumentalism of the academic tradition.

The development in the piano repertoire of rococo music in aspect of belonging to the stylistics of both classicism and baroque (and this objectively corresponds to the historical function of the specified direction), is an extremely important moment of the *teaching* focus to piano playing designed to *attach to the spiritual values* through "clavier studies". Rococo, forming part of the stylistic appearance of Viennese classicism, as well as adjusting the display of German baroque school represented by J. S Bach and G. Handel in clavier suites-sonatas, made a stylistic phenomenon directed at the immediacy of understanding – as joy and even delight of *music playing*, no matter what program elements appear in the titles of the works representing these directions. The quality of expression in Rococo music is high dignity of the aesthetic order, without being overloaded with metaphorically- artistic complexity of expression and appealing, ultimately, to the depths of religious highness and *simplicity-spirituality* of expression.

As noted above, the rococo culture in the visual arts and interior design had a literary analogue of Rococo – "Précieuses" art of the XVII century. [1, p. 193], which inherited the tradition of the Orthodox Gaul of the IV – VII centuries [28]. In the "music whirling" of French clavier ornamentation we can find the signs of figurativeness of rhetorical exits of the

church honoring and out-of-Church spiritual jubilee singing of the Byzantine tradition. On this latter Orthodox Merovingians relied, Carolingians and their successors remained in Gallicanism until the end of the XVIII century, and which was betrayed by "antichrist" Napoleon who got crowned and used the Byzantine-Gallicanist right of legitimate monarch to address issues of the Church: the French church as royalists' property was converted into one of the papal Rome churches [see: 5, p. 389].

Let us also not forget about the ethnic- cultural relatedness of the French and Briton-English artistic circles, supported by entwinedness of the Celtic nations, controlled by the French and Briton kings. The powerful blow to this cultural interaction was caused by the revolution of Cromwell (see materials on the physical extermination of the *Christian bards* in England in 1642 in the work by N. Pokrovska [15, p. 41] – in a surprising chronological parallel to the destruction of the Russian *Orthodox* singers and buffoons in 1647).

However, the first dawn of the "Celtic revival" and formation within neo-classicism, neo-rococo of the past century, was determined – in the above-mentioned "Celtomania" at the end of XVIII – early XIX centuries, giving rise to "harp-like" and "flute-like" sounding of "light" piano, which existed as a separate layer in the piano practice until the mid-twentieth century (let us remember the famous "hapando" by Neuhaus!).

The special importance of the cultural revival of the Celtic tradition in musical Europe belongs to J. Field, whose brilliant pianism in his reliance on finger "small" technique and in opposition to post-Beethoven "symphonization" of the piano, marked rapport with the aristocratism of rococo – in proper German instruments piano-grand piano, but in appealing to the forgotten and revived Briton-Irish 'bard' tradition. After all the developing Biedermeier was openly *preaching* – waking *kind feelings* in Europe torn by wars, just as grace and gentleness of communication was cultured in the Rambouillet castle in the XVII Art. This *preaching ideologicalness of Biedermeier continued the preaching of the supporters of Précieuses art and salon rococo* – and together these areas appeared to be the historical materialization of that high order of peace preaching, the supporters and martyrs of which were *Briton-Irish bards*.

Such kind of music was distributed in Europe, reflecting the features of national cultures of different countries and concentrating the clavier path of lute-dulcimer pinch structure and "secondary cantilena" of dottedly-fractionally looming sequences of honoring-hymnal music related by its *single-imageness* to the church *hallelujah* alignment of

expression of religious art in general. It is this aspect of the piano sounding that was correlated with Biedermeier's habitat in which *out-dramatic – out-theater single-imageness* was, like in the rococo, the basic formation of expressive "utterances."

However, if the clavierness of the Rococo correlated with the *aria* as a phenomenon that is genetically related to the history of *the French spiritual sphere* [25, p. 204-205], Biedermeier's vocal sphere was defined in the interest to *Kant-chant*, matching with the simplicity of moral-instructive songs of Old Catholic and Early-Protestant tradition which gravitated not towards the polyphony of advanced imitation structure, but to the counterpoint of heterophonic/contrast-polyphonic base.

The problems of *Biedermeier* as a direction with increasing intensity of the growth of interest in developing them were developed by art studies from the 1980s. And the paradigmatics of these developments was once fixed in a reference work: "... Style direction in the German and Austrian art of approx. 1815-1848... The architecture and decorative arts of Biedermeier processed the forms of the Empire in the spirit of intimacy and home comfort" [2, p. 138]. The very term – Biedermeier – from fictitious surname of a "simple German everyman" which stood in the title of the verses of the poet L. Eichrodt published in 1850 [see: 4, p. 315]. Such is the history of the emergence of the direction, which was developed spontaneously in the Restoration era, and at the time of its title determination started clearly giving way to other directions – realism and romanticism, as well as neighbored with the birth of symbolism, the spiritual source of which the principle of *conditionality* in imprinting the realities of life, clearly linked it with the outgoing Biedermeier's creative layer.

"Biedermeier" had long been not recognized as art significance since its role as a "fashion style" as "furniture style" was emphasized, refusing the artistic independence of this as now designated, the most influential direction of the *early romanticism*, the romanticism of the first phase of its promotion. Biedermeier determined the flourishing of guitar performance and compositions for this instrument, until the organization in 1856 by E. Makarov in Belgium (Brussels) of International Competition on 6, 7, 10-string instruments of this kind [see: 10, p. 339].

In this case, we select the guitar works of N. Paganini, which not so ostentatiously represented his genius as the violin performing and the compositions for this instrument. Still for the contemporaries and, more importantly, for Paganini himself, the guitar aspect of

artistic activity was significant – the guitar ounding was modeled in Caprice No. 6 of the "24 Caprices" for violin solo, and others.

The Russian guitar school received vivid manifestation being formed by a Czech by nationality, Russian composer A. Sychra, whose merit was the improvement of the seven-string Russian guitar. His work influenced E. Makarov, who took lessons from A. Sychra and debuted in 1841 in Tula [8, p. 321], then, as noted above, organized an international competition for this kind of musicians.

Russian poet-sentimentalist, a native of the Georgian princely family P. Shalikov, was famous for his "pretentious elegies" [23, p. 581]. His works organically fit into the Russian literary Biedermeier [18]. This author, in the spirit of the Restoration ideas, adhered to the "civil moderateness" principles of N.M. Karamzin, and with the names of his works "Journey to Little Russia" and others opposed his view to the world of A. Radishchev with his accusatory "Journey from St. Petersburg to Moscow" and Russophobic "Travel to Russia" by S. de Küsten. It is P. I. Shalikov whom belongs "Ode to the guitar," which enthusiastically praises the instrument – *for the ability to "soften manners" and with tenderness* – to fill the hearts:

What feelings are you pouring,
The guitar! In my heart you?
All the fibers of the heart you are shaking
Through the harmony of yours...

[quoted by 16, p. 19].

The work by Yu. Oleinikova [14, p. 3] rightly pointed out that the methodological "clot" of Biedermeier being long considering only in the form of architectural and decorative quality of expression or being bound to painting, was actively spread on literature and other areas [see works: 19, 11, 12, etc.]. But the given stylistic quality stands out among a variety of other areas by one thing: "big in the small" – "Empire in the intimacy." And when we consider that the Empire was a special kind of unity of classicism and baroque styling, the above characteristic acquires access to the following formula: *the development of small forms as semantically surpassing the large ones*. For in the previous eras of triumphant Newtonian physical materialism there was excluded the artistic significance of the small art forms, that occupied only the periphery of the creativity of professionals from art.

However, as noted above, the apparent epicenter of the formation of Biedermeier became the countries of the German culture, and, initially, by reference to the cultural traditions of the Swabians-Alamanni, and in appealing to early Christian traditions. The latter circumstances have determined the spiritual "internationalism" of the German Biedermeier, its different national manifestations. The work of O. Muravskaya specially marked Slavic and Russian in particular incentives in the development of this direction [13, p. 147-148], since appealing to old-Christian testament drew eyes to the Orthodoxy in Russia and Old Catholic tradition in Poland, that kept in touch with the first testaments of the Christian world-view. The development of this cultural process relates to the religious, the so-called Oxford movement that swept Europe in 1830, and supported the positions of Old Catholics throughout the XIX century [17, p. 90-93].

Let us not forget that the flowering of Biedermeier art coincides with the passion for Celtic culture [see about the "Celtomania" at the end of XVIII – the first half of XIX centuries: 21, p. 525], and Biedermeier's heritage features of F. Mendelssohn [3], for example, are largely determined by his orientation to the Celtic Irish-Scottish figurative world ("Fingal's Cave" and "Scottish Symphony", elves-sylphs in the Overture to "A Midsummer Night's Sleep" and others.).

The German publications devoted to the history of Biedermeier, also indicate the second phase ("pre-modernist") of the development of this direction – in the era of Wagner, in 1860-70s. [26] Thus, the importance of high Biedermeier is enhanced, that is, of what goes beyond the "style without names and masterpieces" [19, p. 108]. As is known, the recognition of Biedermeier was very difficult: the main area of its manifestation, in modern terminology – design, interior art and fashion, which was not recognized art as such until the 1970s, up to the post-modern aesthetics of R. Barth, one of the most famous works of whom was the book "The Art of Fashion". Biedermeier demonstrates the *complexity* of manifestation in the early romanticism of artistic and extra-artistic activities, corresponding to the original meaning of romanticism as "the style of behavior" – for the completeness of the very artistic detection of romanticism is achieved in the so-called his "mature" period in the middle of the XIX century.

This aspect of "unexpressedness" of the artistic method of romanticism at the early stage did not contain the moments of "inferiority," because from the "high", "mature" Romanticism of Berlioz, Meyerbeer, Chopin, carried out by the creativity of composers or

composers-singers in one, the "early" romanticism differs by the *stylistic complexity* of its manifestation (by the way, from here in musical romanticism comes the literary-artistic unity – actually of musical activities, and, with an emphasis on early literary romanticism of Hoffmann, with an emphasis on the musical activities of Berlioz, Schumann, Liszt, Wagner, known for their literary-journalistic activity).

Early Romanticism is *primarily performing* practice. Objectively the creativity of J. Hummel, C. Czerny is adjacent to Biedermeier since they inherited by them large-scale Mozart-Beethoven pianism (Hummel is Mozart's pupil, Czerny is the pupil of Beethoven) was the first to implement on ... "light" piano, and the second one – in the "home-training" etude genre, thereby capturing the above-noted feature of Biedermeier – the manifestation of the "large in the small." In the era of Biedermeier there was developed the design of "light pianos", "under the flute," although from the Viennese classics the *orchestrality of writing* for harpsichord was established, which in fact converted the claviers of the clavichords and harpsichords type into intense-dynamic palette of the piano. And this newly born piano orchestrality was introduced in the framework of the "diamond" style, in which the chamber "flute-like" sonority was combined with highly complex texture of the post-Vienna clavier style.

Currently the composer creativity of Schubert and Mendelssohn is not disputed as belonging to this direction; their prevalence of "chamber domesticity" is clearly noticeable, within which majestic and even monumental images often emerge (see especially [13 , pp. 162-167]). "Songs Without Words" by Mendelssohn constitute a kind of declaration of Biedermeier, because in them the "simulating domesticity" plays are marked by the signs of romantic "nocturne" as the reproduction of spirituality of Three-psalmness of Catholic worship [22, p. 50], that is the manifestation in piano sonority of the inspired clavierness of the Rococo.

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