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**POETICS OF PIANO ETUDES IN THE FRENCH MUSICAL CULTURE OF XIX
- EARLY XX CENTURIES**

This article is dedicated to the analysis of the genre-stylistic specificity of the French piano etude of XIX - early XX centuries, considered not simply in line with the general evolution of its typology, but genre-style pursuits of the musical culture in France of this period.

Keywords: *etude, etymology of the word "etude", instructive etude, concert etude, French Romanticism.*

The famous Russian theater director Z. Ya. Korogodsky in his book "Etude and School" notes the following: "Mastering the profession alphabet is only possible through exercises and the main of them is the etude. The artist, when he imposes strokes on the canvas when trying to convey light and shade, knows the internal laws of the profession. For artists – it is incontestable truth. ... Actor as through study is almost aware of basics of performing arts. ... Etudes help artist to study life, to see the nature itself. In artist's profession etude - is also a "means to remember life" (K.S. Stanislavsky)" [7, p. 3]. The quoted author in his statement captures only the two faces of the phenomenon of etudes - theatrical, scenic, artistic and pictorial, in which it occupies a very important place. Meanwhile, the genre of etudes are widely represented in other forms of artistic and intellectual activity, including music. The etude history in a variety of its manifestations, in particular, the French piano, demanded in a modern performance practice, has not become the subject of a comprehensive musicological analysis, which determines the relevance of the theme of the article presented. Its objective is focused on the identification of poetic-intonation, and genre-style specifics of the French piano etude of XIX - early XX cent.

The specified demand for this genre of art (theater, painting, literature, music) and intellectual (sociology, chess) traditions accordingly raises the question of its typology, the genesis of which, in our view, lies primarily in the etymology of the word "etude" and its operation in the cultural and historical practice.

Most encyclopedias indicate that the etymological and semantic parameters of the word "etude" go back to the French "etude" - "doctrine", as well as its Old French analogue "estudie". At the same time, the term has a connection with the Latin "stadium" - "diligence, trying well, science" and "studere" - "work hard." From them the word-concept "student" has its origin, extremely popular in the European linguistics [see. more on this: 12]. Deep linguistic analysis of the etymology of the word "etude" gives the opportunity to discover its genesis in PIE "steu", literally meaning "to push, to beat" [15].

Interesting generalizations about the root and semantic connection of the given words and their meanings is found in the reflections of N.F. Ovsyannik. To this complex the explorer also adds the word "studio". In her opinion, it "comes from the studio"- "studying, workshop" meaning the place where not just something is learnt but something is created ... In addition, "stadium" means "effort, diligence, science" ... means here - as the author states - attached conscious effort in the creative development." Pointing further to the communication of words and values with the above PIE sources, the quoted author comes to the following original conclusion: "The word "studio" is derived from PIE "steu", which means "to push to beat." This meaning can be seen in the ancient root of the word "step", "tap", "stamp". In the Ukrainian language, older and better preserved primary sense, there is, for example, the word "stusan" - a punch or a sharp blow to his foot, knee. So is an element of combat hopak - punch. With these considerations in mind, - said Ovsyannik N.F. - we can easily decipher the word "stu-dio" as a kind of "push-action", "push-action" [10].

The marked etymology to a certain extent allows detecting some common sense inherent in the word "etude" in a variety of creative and intellectual activity of man, i.e. their "prolitic meaning", defined at the level of "training or research support work". [15] In various fields of creative work study often plays the role of a "push-action" in the understanding of nature, theme, genre, theatrical roles, work, style, and is associated not only with the "entry"-mastering certain typological models and artistic principles of their

operation, but and the methods of their "technical interpretation." This kind of generalization of the essence of etude is in the "Explanatory Dictionary of Russian Language" by V.I. Dahl, whose study in the field of art is the "experiments, attempts specimens for teaching, natorenya" [14, p. 1542]. Designated quality etude is most manifested in the spheres of visual arts and theater, music, in which the concept functions as a technical exercise, and as the definition of the preparatory work and as an independent work of art.

For etude in musical creativity and performing are very well revealing are verges and meanings. Summarizing the basic provisions of the identified sources, we can note that the etude in music usually refers to the play, "designed to improve the technical skills of the game on any instrument. The concept of etude as a play, being practiced to perfection in craftsmanship, has a broader meaning" [11 column 581]. T.Yu. Ovsyannikova mentions "Etudes de transition et 2 fantasies" Reicha (Op. 31, 1800), which actually is an exercise in modulation, implementing thereby not only performing aspect of skill, as creative-composer's, which, in their turn is part of the semantics of the concept of "technique". The etymology of the latter, as is known, goes back to ancient Greek widely understood analogue ("art", "skill"), as well as to the PIE "tek's" - "to hew, to finish" [13].

The genesis of the musical etude is also evident, according to the authors of the dictionary by Grove, and in the works, referred to as the exercises, caprices, lessons, and others. [16, p. 1060]. Researcher I. Nosova correlates etude with many instrumental masterpieces of the XVIII century. - with Inventions "Little Preludes and Fugues", "Music Book of Anna Magdalena Bach", "Well-Tempered Clavier" by J.S. Bach, and similar works of his contemporaries. Among these works are also many sonatas by D. Scarlatti, which the author himself often referred to "exercises" or "etudes" [9, p. 46-47].

In this regard, the semantics of musical etude at different stages of its existence and development not only correlated with the improvement of performing skills, but also with the creative work. With points of contact with the various typologies, etude in a

variety of its manifestations (guidance, "characteristic", "concert-art") actually demonstrated the ability of "entering" and "mastering" various genre models and accompanying musical and expressive qualities of typological features. Characteristic in this respect is the conclusion of B. Bordonyuk, emphasizing in his thesis the idea of a high sense of "... musical symbols of instructional etudes, correlation with which is kept by the artistic and independent study (Chopin, Scriabin, Debussy), the idea of which was in the presentation of Mastery using differential display of specific techniques and methods. Instructional etude - as the author points out further - remained immanent meanings of virtuoso musical prowess of their full delivering. While the artistic and independent study (its apogee in the works of F.Liszt) to the maximum connected the inherent musicality of environment out-music associated with qualities of expression ("by means of music about music") [2, p. 12].

The decisive role in shaping the etude as a genre has played the era of romanticism, aesthetic ideals which give rise to new expressive techniques common to all the diverse ramifications of this style. Among them - the increased emotional expressiveness, fabulously fantastic element, shape, detailing the specifics and others. All of this implies a significant transformation of the known genres, as well as the emergence of new, anticipated the emergence of a romantic etude as a complete, original, full of art.

The rapid development of Studies under the romantic tradition of musical performance, as well as subsequent periods gave rise to a number of modifications to its genre. Considering the etude in the context of socio-cultural determination of artistic creation of modern times, G.I .Nosov highlights "instructional", "concert" and "artistic" incarnation of the genre, logically linking them to increased requirements musical performance practice of the era. However, in our opinion, from the field of view of the author, exploring the typology of the genre, it drops essential quality that unites all of the above, and its variants, while symbolizing its relationship with etudes for other kinds of creative activity mentioned above. It is about the ability of entering and playing within a

musical etude (real or in miniature) other genre typologies and associated means of expression. At the same time, etude at its best shows like no other genre of real ability not only to the creative development of the genre and stylistic language of different eras, but individual authors. Designated quality of etudes A. Genkin generalize and at the level of representation by him as "a special kind of aesthetic media (music and games) activity", and as "a method of presenting and intramusical intrapianistic origins," and, finally, as a work of musical art, potentially open to any type of content" [4, p. 137].

Proof of this can be served by the creative French presentants of this genre in the XIX - early XX century. Of interest is the "being" of the genre of etude in the creativity of V. S. Alkan. He is considered to be one of the most bizarre and enigmatic musicians of his era. "A contemporary of Chopin and Liszt, he stood somewhat apart from the main trends of romanticism, although much of his personality and creativity is a romantic character. Recluse, neglecting external success, a pianist with a huge technical potential, boundless imagination and, nevertheless, rarely appeared in public, the translator of the Bible (from Hebrew into French), author of many works, which also serve as the object of admiration and harsh criticism, but leaves no one indifferent - even when life almost forgotten, but then again attracted the attention of virtuosos of the second half of the XX century, he finally begins to take its place in the history of music"- wrote Boris Borodin [3, p. 120].

His poor in outer events life (1813-1888) was spent in Paris. Alkan studied at the Paris Conservatory of J. Zimmerman. Widely gave concerts until about the age of 24, earning the reputation of being one of the greatest virtuoso pianists of his time, along with Liszt, Thalberg and Kalkbrenner. Then, however, he almost ceased to appear in public, although in the last decade of his life, made a semi-private cycle of chamber concerts. "In some periods of life Alkan privately taught, using the highest reputation (in particular, Chopin's students came to him after the death of the latter in 1849). For other periods of life Alkan is little known, except that he studied the Bible and the Talmud. From the correspondence of Alkan with the German composer F. Hillier it follows that

Alkan again fully translated Old and New Testaments into French; this work has not been preserved, as well as many of the musical works of Alkan, the existence of which there is good evidence: a symphony orchestra, string sextet and others." [1].

Works by S. V. Alkan are distinguished by extraordinary technical complexity. His 24 Etudes (12 major, op. 35 and 12 minor, op. 39) compete in technical sophistication with the "Transcendental Etudes" by F. Liszt. Some works of S. V. Alkan were written for a special kind of piano - pedal piano, which further complicates their performance on modern instruments (but you can play them on the organ). Perfect piano possession, knowledge of its rich timbral possibilities earned to C.V. Alkan the glory of "Berlioz of Piano." We also note an unusually wide range of genres of the composer's legacy, though focused, like Chopin (with whom he was in a long-term friendly relations), mainly on the piano. Among his works sonatas, nocturnes, marches, studies, program play and more. In addition, he wrote a number of transcriptions of Bach, Handel, Marcello, Gluck, Gretry, Haydn, Mozart, Beethoven. Among them are the treatments for solo piano in D minor and Mozart's clavier concerto in C minor piano concerto by Beethoven with extensive Alkan cadenzas, larger than a technical level musical material itself shows. However, according to B. Borodin, "Alkan's treatments testify to his deep piety to the classical heritage, curbing masterly start. The instrumental part of the majority of his transcriptions are completely devoid of any features of demonic virtuosity of romantic plan, precisely because they are absent in the original" [3, p. 121-122]. This experience demonstrates not only the great creative potential of C. V. Alkan, but also on its ability to develop creative manner of other authors and associated genre and stylistic parameters of their ages, it is also very significant for poetics Studies, which occupies an important place in the work of this musician.

Etudes, Op. 39 if this author demonstrates curious microcycles, of which No.No. 4, 5, 6, 7 actually a symphony in miniature ("The first part of the symphony", "Funeral March", "Menuet", "Final"), while No.No. 8, 9, 10 of the same opus imitate a concert cycle ("The first part of the concert," "Adagio", "Allegretto alla barbaresca"). In the

latter case, researcher S. Grigorenko sees parallels to the "Gradus ad Parnassum" by M. Clementi, who also includes into his cycle a series of etudes in the form of a sonata cycle [see on this in more detail: 5, p. 11].

Equally odious personality in the field of French piano music and etudes can be considered E. Prudent (1816-1863), whose skill formed under the direct influence of the pianistic art of S. Thalberg. In the eyes of the French music critics of the 40s of the XIX century. E. Prudent, often performing in the same concerts with F.Liszt, was perceived as his rival. "The press praises the rationalism of the young Frenchman, did not prevent him to play strongly suggests his achieved powerful sonority, which is not the result of exaggerated stroking hands (shot against Liszt), it is full of pride for the young fellow wearing to the same modest name [Prudent - wise], because he holds Paris flag with honor, competing with Liszt. "For your future, Emile Prudent! For you! You are not a Prussian, not a Belgian, not Hungarian, not German! For you, because you are the child of France! "- exclaims Gustave Lemoine" [6, p. 67-68].

The pianism of E. Prudent was distinguished by melodiousness, high culture of touch, taste and elegance salon. This musician, like his idol S. Thalberg, opposes the pianists who are prone to empty virtuozing, that he is primarily "a singer at the piano", which was fully correlated with the traditions of romantic pianism.

Like many of his contemporaries, E. Prudent worked a lot of in the field of opera transcriptions, as well as fantasy, referring to the well-known themes of "Don Pasquale", "Huguenots", "The Dumb Girl of Portici," "Robert the Devil", "Standards", " La Traviata" and others. However, the leading place in his legacy is still occupied by etudes, often reproducing the "scheme" of similar works by S. Thalberg: "the presentation of the theme, the new theme in a different key and reprise, where theme "in a manner of Thalberg" placed in the middle of invoices and wrapped passages. Ornamental Etudes by E. Prudent, full of grace and musical taste, marked a significant step in the direction of color and depiction. The most popular etudes: "Hirondelle", ...

"Ronde de nuit" by E. Prudent cultivates studies program - designed not so much for the development of motor skills, but to master the correct phrasing, pedalizing, the ability to combine melody with ornaments" [5, p. 11]. The said works actually demonstrate not only the technical possibilities of the genre, but also established in his poetics ability of "entering" and playing a variety of genres and figurative-meaning "models." It should be noted that the work of the composer, as well as many of his contemporaries in the field of fantasy genre and transcription to considerable extent contributed to the formation of the marked poetics of the etude.

Similar experiments are also shown by etude opuses by C. Saint-Saens. Op. 52 and Op. 111 with the existence of concert-romantic style, at the same time include the features of baroque music, which basically corresponds to the neoclassical "inclinations" of the composer. Finally, late cycle Op. 135, consisting of 6 etudes for left hand, resembles an older suite, including the Prelude, Fugue, Moto perpetuo, Bure, Elegy, Gigue.

This kind of creative development of classicist tradition enriched at the same time, with symbolist and impressionist genre and stylistic quests of the French culture of the early XX century, characterizes the style and quality "Twelve Etudes" by Debussy. Etudes for piano were written by the composer in July - September 1915 ordered by the publisher Durand and were the last composition - "message" [8, p. 67] of the composer addressed to this instrument. "Twelve Etudes," sum up more than twenty years of creative and performing searches, inherent to the genius of Debussy. According to M. Long, who worked on several studies, together with the author, Debussy said that "this music soars on the tops of performing", and by this meant not "piano playing acrobatics", but the music itself enclosed in a strict framework of studies, but, at the same time, retaining the charm and impressionistic immediacy of thought and feeling [see .: 8, p. 67].

V.I. Bordonyuk in his thesis research considers these works from the point of forming in them a new type of pianism, opposed to Liszt's romantic piano-orchestral

tradition. The essence of this pianism the author defines as "new clavierness, which owes its origin to the precepts of the Italian-French clavecinness (neoclassical aspect of Debussy's pianism)." Noting indicative of piano works of Debussy process of rapprochement of preludes and etudes genres, the researcher sees in these typologies the indicators of "new instructiveness" in the development of the idea of WTC by J. S. Bach, who "trained" not that much hands and fingers (and that too), but the rhetorical ability of reason and patriotic feeling of solidarizing with the national cultural tradition" [2, p. 11].

It should be also noted that if the experiments of the above the authors were focused more on the genre sphere of instrumentalism, then, for example, the piano cycle "Etudes songs" of above mentioned Emile Prudent is associated with the introduction of etude in the genre-stylistic sphere of vocal music. It can be supplemented with genre-program etudes by A. Henselt op. 5, among which there are etude "Romance with choral refrain," as well as the etude "Ave Maria", resembling figured chorale in texture.

However, the French etude of the XIX century also demonstrates the ability of the occurrence and development of styles of famous composers. Symbolic in this regard are the popular etudes by E. Prudent "Souvenir de Beethoven" and "Souvenir de Schubert", reproducing the style of these authors. A similar approach is demonstrated by the above mentioned "Twelve Etudes" Debussy (1915). The outer instructive layer, manifested in the titles of etudes, is complemented here with allusions to the stylistic tradition of Chopin, F. Couperin, K. Czerny, forming at the same time the phenomenon of the "new clavierness", the basis of which is the organic synthesis of high performance Skills, solidarity with the national spiritual and secular-aesthetic and cultural traditions.

Summing up, it should be noted that the presented brief overview of the poetics and history of the etude genre in any its variant (instructive, concert and art) is a not only "pure piaysemantic field corresponding to the polysemy of its genre "name" [4, p. 137].

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