

N. Zayats

**SPECIFICITY OF MANIFESTATION OF THE PRINCIPLE OF
PROGRAMMITY IN THE PIANO CYCLES BY E. GRANADOS AND M.
MUSSORGSKY**

The article under consideration deals with the analysis of the specificity of the manifestation of the principle of programmity in the piano cycle "Goyescas" by E. Granados and in "Pictures at an Exhibition" by M. Mussorgsky. These works arose at the intersection of musical and artistic tradition (F. Goya, V. Hartmann) and are considered in the context of genre-style searches of Russian and Spanish culture of the second half of the 19th - early 20th centuries.

Keywords: programmity, "Goyescas" by E. Granados, "Pictures at an Exhibition" by M. Mussorgsky, F. Goya, V. Hartmann, Romanticism, Renasimiento.

Reflecting on the specifics of music in a number of other types of artistic activity, G. Hegel once noted that it is more distant from the material world than all the arts, because "the sense of hearing is more ideal than the sense of sight because listening to music, we don't have a contemplated object, but as if we follow the movements of the soul itself" [4, p. 473]. The thesis about music as an expression of the inexpressible is indicative of the philosophical and aesthetic positions of the artistic elite of different epochs of European culture and, first of all, the 19th-20th centuries. So, according to Sh. Munch, "the possession of music is a sphere of subconscious that can not be mentally controlled or perceived." A continuation of his thought can be considered the words of G. Neuhaus, who believed that "everything "insoluble, "unpredictable, indescribable, that constantly lives in the soul of man ... is the kingdom of music. Here its origin" [cit. ex: 6, p. 7-8].

The marked qualities of music testify, on the one hand, to the remoteness of it as one of the most abstract arts from the object-conceptual specifics in artistic expression, on the other – about the possession of certain advantages in the transmission of the emotional state and mood. What has been said in many respects determines the existence of the phenomenon of program music, generated by the "contradiction between the eternal "desire" of music to avoid an unambiguous conceptuality and the equally steady "desire" for a constant expansion of boundaries in intonational comprehension of existence ..." [18, p. 8-9].

Programmity in all its variety of manifestations in the musical historical tradition has long been the subject of scientific research in the national musicology, as evidenced by the works of V.P. Bobrovsky, M.Ye. Tarakanov, Yu.N. Khokhlov, O.V. Sokolov, I.Ya. Ryzhkina, G.V. Krauklis, A.E. Sysoeva, L.A. Kiyanovskaya and others. Tracing the history

of this concept and the features of its functioning in the works of composers of different eras, most of them agree that "program should be considered instrumental music, which has introductory author's word, bearing compensative-concretizing function", focused on visual images as well as on the literary and verbal [17, p. 88]. The interpretation of the "program" as a kind of author's warning to the instrumental piece is consistent with the etymology of the word, as the program precedes the music itself (pro - "ahead", "before", grafo - "write") [see more about this: 13]. "The program, F. Liszt wrote, "... a foreword to the purely instrumental music set forth in a generally available language, with which the composer sought to protect his listeners from arbitrary poetic interpretation and to point out the poetic idea of the whole beforehand, to point at its most important moments ..." [11, p. . 285-286]. With this approach, the program in the piece of work, born at the intersection of the semantics of music, words, visual images, makes it possible to recognize the iconic "code" of the work and to penetrate its content deeper, as V. Karatygin once wrote: "Words [in the program piece of work] ... threw some kind of original reflex to music, music in turn somehow enhanced the charm of the text, no matter how beautiful it was in itself. As a result of the free mutual influence of music on the text and vice versa, many hardly definable ... psychological overtones, significantly pushing the boundaries of artistic perception ... " [7, p. 161].

The most vivid period of the heyday of this music is considered to be the 19th century, marked not only by the emerging of outstanding program instrumental compositions, but also by the aggravation of the musical and aesthetic controversy over "absolute music" and its program antipode. Such a keen interest in the latter is largely due to the orientation of Romanticism to the idea of synthesis of the arts, the utmost empowerment of each of the spheres of artistic expression. As a result, according to B. Asafiev, "the essence of program music reduced to the musical (that is, the means of music that was used) transfer of the ideas of poetic, pictorial and religious-philosophical into some kind of musical Existence. In other words, a musician, while remaining a musician, can be a philosopher, a poet, and a painter ... " [cit. ex: 10, p. 77]. In this case, the contact and interaction of music, literature, and visual art, embodied in the author's program and in principle of programming, aimed at artistic synthesis, becomes an important factor not only in the processes of style formation, but also in the implementation of national-aesthetic and spiritual archetypes.

In this regard, the piano cycle of E. Granados "Goyescas", as well as its analogue in the work of M. Mussorgsky – "Pictures at an Exhibition" is very significant. In the role of creative impulse in the creation of these works, there appeared the works by famous national authors – F. Goya and V. Hartmann. These cycles, very popular in performing practice, are currently experiencing their researching "renaissance". This is related, first of all, to the work of E. Granados, who became the object of attention in Russian musicology only in the last decade [9]. The phenomenon of M. Mussorgsky's creativity, and to this day, creates a "special field of research attraction", which in general causes the relevance of the topic which the article deals with. Its subject is focused on the identification of the specificity of the programming of the piano cycles of the above-mentioned composers within the framework of aesthetic, national and genre-stylistic searches of Russian and Spanish cultures of the mid-19th - early 20th centuries.

The choice of these works is quite natural and is due to numerous parallels between Russian and Spanish culture, their mutual influence, which was most evident in the 19th century. The profound interest of Russian authors in Spanish art culture and music is widely known, beginning with the work of M.I. Glinka. In turn, the Russian musical culture has become one of the stimuli for the creative innovations of the Renacimiento era, one of the brightest representatives of which is E. Granados. At the same time, with all the differences and identities, Russia and Spain are among the so-called "boundary cultures," characterized by "a constant tension between two polar tendencies: protective and cosmopolitan, "global responsiveness" and the preservation of traditions, the combination of which is not only natural, but also the only possible for such a type of culture, a dynamic factor in their development" [1, p. 60-61]. These qualities were also found in the abovementioned cycles of E. Granados and M. Mussorgsky.

"Goyescas" by E. Granados, known in the piano and stage versions (in the form of the opera of the same name), were created in 1909-1914 under the direct impact of F. Goya's works of art devoted to the images of Maja and Majo, which accumulated in themselves the most defining qualities of the Spanish mentality. We also note a rather peculiar character of the relationship between the E. Granados cycle (as well as its scenic version) with the works of F. Goya. On the one hand, the specifics of the composer's appeal to the picturesque primary sources, which is revealed in the emphasized interest in the artist's heritage, in the subject matter of his work, in copying some of his works, associated with the figurative and

semantic priorities of the cycle, is evident. On the other hand, Goyescas by E. Granados shall not be considered a musical illustration of the works of F. Goya. The latter rather became for the composer a source of inspiration, the awakening of the spiritually creative fantasy in transferal of the national themes and characteristic Spanish images of Maja and Majo, as well as the very creative figure F. Goya. "The first thing that came to mind at the entrance to the Prado Museum in Madrid," wrote E. Granados in one of his letters, "was his [Goya] statue, the image of which was intended to contribute to the greatness of our homeland ... I was inspired by a man who so beautifully and accurately embodied the Spanish national character in his works" [cit.ex: 9, p. 62]

The abovementioned fully confirms the "inscription" of this work into the national Spanish musical tradition of the turn of the 19th-20th century, developed under the sign of Renasimento's art, and the generalized drama of love and jealousy of Maja and Majo, as well as its characters, is not only specific-individual scene but also acquires the meaning of generalizing the life path of a person with the emphasis in it on the most important aspects (from the perspective of the Spanish mentality and national idea) – love ("Dandies In Love", "Conversation at the Window Grate"), passion, jealousy ("Maja and the Nightingale"), death ("Love and Death"), interpenetration of the real and mystical ("Ghost Singing a Serenade"), the opposition of life and death, their spirituality, which in the last analysis constitute to the meaning of such a significant concepts of Spanish spiritual life as duende.

E. Granados in his work in the interpretation of national quality have regard not to geography (as, for example, his contemporary I. Albeniz), but relies on the work of F. Goya as a symbol, a sign of artistic imprint of the proper Spanish quality. The composer also pays attention to the inner spiritual life of the Spaniard, represented through peculiar archetypes, of which, as indicated above, preference was given to Maja and Majo. At the same time, also influence of flamenco is evident in the Spanish song and dance tradition and folklore tradition (right up to the quotations in the plays "Dandies In Love", "Fandango by Candlelights"), influence of the significant for him "Andalusian manner", of the guitar performance of Spain with characteristic original methods of sound production.

Thus, in the cycle, the generic for the Spanish culture is realized, and so significant for Romanticism are striving for the synthesis of arts, for organic interpenetration of national painting, dance, and singing, (the appearance of "Goyescas" precedes the vocal cycle of "Tonadilla", which has become the intonational basis of many numbers of the piano cycle) ,

guitar performance. Each of the selected components of this synthesis, in addition to the author's definitions, also serves as a kind of program, that is, those "psychological overtones" that, according to V. Karatygin, significantly deepen the meaning of the main images of "Goyescas" and allow them to be perceived at the level of musical imprint of the Spanish national idea.

Such a diverse genre base also largely determines the originality of the typological qualities of E. Granados's cycle itself as a whole. According to K. Rosenshield in his monograph "Enrique Granados", "Goyescas" is often called a suite for pianoforte, but this title does not accurately designate the cyclical structure and figurative structure of the piece of work. "Each of the pieces is a kind of Spanish rhapsody or a concert fantasy on Spanish themes. The type of sequence, the order in which the plays alternate each other, is not suite. The composer then adheres to the principle of the contiguity of contrasting parts, then he violates it. Suite means the succession of small forms, and certain "goyescas" are too large-scale. The pieces are written in free form, which allows us to correlate them with the genre of capriccio "[14, p. 37-38].

At the same time, this cycle, with all the dominance of "Spanish quality" at the same time, also has relation to the European musical tradition, which is evident in E. Granados' striving for cyclicity, rhapsody, as well as for the style and texture qualities of the works of F. Liszt, F. Chopin, R. Schuman.

The breadth, inclusivity of creative work of M. Mussorgsky, his genre-style discoveries, received a worthy evaluation only in the twentieth century, and now provide an extraordinary interest for the modern researcher, generating powerful "heuristic impulses". According to G.V.Sviridov, "creative work of Mussorgsky is infinitely deep and diverse. It intricately links the complex issues of national life, passions run high, powerful social passions rage, grate and diverse characters are struggling, the richness of the people's life, an endless variety of feelings. Thus the dominant idea is the religious idea, faith – as the idea of life, the secret meaning of the existence of the nation" [16, p. 457]. It is peculiar that the composer solves such a grandiose task (like E. Granados, only on the basis of the Russian culture), relying on the contactness and interpenetration of literature that undoubtedly dominated in the nineteenth-century Russian culture, fine arts and music itself. We should also note that such a synthesis in the works of M.Mussorgsky, repeatedly noted by his contemporaries, was one of the signs of "new shores", the desire for which became the

creative credo of the composer. According to the observations of E. Ruchievskaya, who studies questions of the ratio of words and extra-verbal content in the works of M. Musorgsky, music in the aesthetic representations of this author "... does not go beyond its limits (here the principle of art, artistic, which he defended) is very important, but expands its territory, the field of music captures new layers of life – those that are subject to "capture" are within the framework of its artistic specifics "[15, p. 200-201].

This is evident not only in the musical-theatrical and chamber-vocal compositions of M. Mussorgsky, but also in his piano cycle "Pictures at an Exhibition", which is still considered a masterpiece of world piano classics and, at the same time, one of the most mysterious creations of the composer, within the framework of which paradoxically coexists "the philosophy of the concept and all-pervading humor, almost naturalistic authenticity and fascinating fiction, unearthly mystery and elements of critical social satire" [3, p. 138].

Such figurative and semantic inclusivity "on earth, in heaven and in the underworld" (in V.Valkova's figurative definition) largely determines the ambiguity of the genre definition of this work, called (like "Goyescas by E. Granados") a suite as well as a cycle. The genesis of "Pictures at an Exhibition" is also often elevated to the carnival culture and its romantic "analog" – the Schumann's "Carnival". Finally, V.Valkova connects the semantics of the figurative conception of this work with the genre of the ancient Menippean satire.

At the same time, for all the imaginative richness of this work, in the program headlines of which the author uses six languages (French, Italian, Polish, Yiddish, Latin, Russian), orientation to a variety of cultural and historical traditions is obvious, first of all, the national Russian color of this piano cycle, the idea and intent of which are largely determined by the connection with the work of V. Hartmann, which became a kind of creative impulse for the composer (as in the case of E. Granados).

The unique personality of V. Hartmann, combining the talents of the artist, decorator, architect, is firmly connected with the formation and composition in Russia in the middle of the 19th century. "Russian style", based on the idea of reviving the forms and techniques of Old Russian (pre-Petrine) architecture and applied art. The theoreticians of this style were the historian I.E. Zabelin, as well as the critic and ideologist of the "member of "the Mighty Group" V.V. Stasov. According to the concept of "Russian style", "national or public was associated with the higher genres of the ancient Russian art, primarily with temples, paintings, iconography", the source of which was built according to the traditions of

Byzantine culture [12, p. 47]. Rich in terms of figurative-semantics, genre and style creativity V. Hartmann, fully matches this artistic conception and due to it so impressed M. Mussorgsky, who feel him as his like-minded person. "In the artistic principles of Hartmann, Mussorgsky traced a kinship with his own search for the national identity of Russian music. In the end of ["Pictures at an Exhibition"], he erected a spiritual temple built on these ethical and aesthetic postulates common to him and Hartmann. Mussorgsky's goal is a dramatic collision of fundamental ethical-philosophical layers, one of which symbolizes perishable, momentary, vain in human life, and the other – the acquisition of divine truth and the beauty "[2, p. 107]. In connection with the foregoing, M. Mussorgsky quoted in "The Bogatyrskye Vorota" as the culmination of the cycle of the Yaroslav-Gorod song (the first theme) [19, p. 190-191] and the everyday song "Elytsa in the Christ is baptized" (the second theme) [5, p. 204] with the appropriate mode-intonation organization.

The "spirit" of V. Hartmann's creativity is palpable not only in the names of plays and author's remarks on the fields of "Catacombs", but also in the original title of the cycle "Victor Hartmann" [3, p. 141]. At the same time, comparison of M. Musorgsky's music with the artistic prototypes of V. Hartmann testifies to the independence of their creative interpretation by the composer. "Pictures at an Exhibition," according to V. Valkova's accurate observation, "this is ... a tense creative dialogue of two artistic worlds, united by a propensity for wandering and searching for the highest truth and beauty. Hartmann, "... doing everything with a fervent fervor of fantasy," provoked responsiveness of the ardent imagination of Mussorgsky "[3, p. 141].

Thus, the review of the genre-style and figurative-semantic specificity of "Goyescas" by E. Granados and "Pictures at an exhibition" by M. Mussorgsky, reflected on their qualities as patterns of program music, among all their national originality, reveals a lot of common ground. Both composers appeal to the heritage of well-known artists, whose work has become a kind of symbol of the national culture of Spain and Russia of the 19th century. To a greater extent this is correlated with the creative figure of F. Goya, while V. Hartmann was one of the prominent representatives of the "Russian style", essential for the members of "the Mighty Group" and M. Mussorgsky. At the same time, the activity of these authors can be considered at the level of creative impulse for composers who have created completely independent creative concepts in their piano cycles, within which the pictorial and musical plans complement each other (O. Sokolov's "replenishing and concretizing function of the

program"). From the rich artistic heritage of F. Goya, E. Granados prefers figures of Maja and Majo. The selective approach in the selection of figuratively picturesque primary sources of V. Hartmann is also characterized by the idea of M. Mussorgsky. At the same time, the creative dialogue of the musical and pictorial beginnings in the analyzed cycles allows us to talk about the embodiment in them of the models of the national image of the world, the national idea, the spirit of the nation. For E. Granados, the symbolization of this quality is symbolically the generalized embodiment of the drama of Maja and Majo, balancing on the verge of the real and otherworldly, the celebration of life, love and its tragico-mystical ending in the spirit of duendo. M. Musorgsky's assertion of the greatness of the national idea in the final play of the cycle becomes the result of wanderings "on earth, in heaven and in hell".

This kind of programmity, imprinting the figurative and semantic richness of the "psychological overtones" of the analyzed works of E. Granados and M. Mussorgsky, determines their genre "openness", which makes it possible to transform the piano cycle into either an opera ("Goyescas") or an orchestral suite ("Pictures at an Exhibition" in M. Ravel's orchestration). Such genre modifications are largely due to the versatility of textures and timbre-intonational solutions that is indicative for both compositions, according to which the piano is interpreted not only from the standpoint of the potential embodiment of orchestral quality, but also at the level of "scoring" the national timbrality. For E. Granados it is the reproduction of the guitar-singing-dancing complex of flamenco, while for M. Musorgsky it is essential to capture the symbiosis of folklore, church-singing and bell tradition as sound symbols-"codes" of Russian culture.

It should be also noted that the indicated qualities in the analyzed piano cycles are inseparable from a wide range of genre generalizations, within which a clearly expressed national element (Spanish and Russian) is supplemented by creative assimilation by the authors of the combined experience of the European musical and historical tradition. In such a case, according to G.V. Krauklis, "one of the effective methods of program concretization of music is [also] the genre characterization of musical images" because "... the typical content is embodied in the genre" (V.A. Tsukkerman) [10, p. 32-33]. For "Goyescas" by E. Granados in this role are the semantic-typological qualities of the flamenco culture, while "Pictures at an Exhibition" M. Mussorgsky demonstrate the highest level of genre generalizations of Russian musical culture of the second half of the nineteenth century,

anticipating, at the same time, creative discoveries of the 20th century in comprehending and capturing the depths of the human spirit as one of the most important qualities not only of Russian music, but of musical art in general. The words of K. Levi-Strauss can serve as a generalization of the abovementioned: "If music is a language for creating messages, at least some of which are understandable to the overwhelming majority, although only a small minority can create them; and if among all other languages only this language unites in itself the contradictory properties of being simultaneously intelligible and untranslatable, then this in itself turns the creator of music into a being similar to the gods, and the music itself into the supreme mystery of the human science [8, p. 162].

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