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## **THE IMAGE OF THE AUTHOR IN THE WEST-EUROPEAN CHAMBER-VOCAL MUSIC OF THE ROMANTIC PERIOD**

*The study of Western European chamber-vocal music of the romantic period allows to determine the dominant value in its imaginative content of the author's beginning — the musical and poetic explication of the personal image of the author-composer. The purpose of the article: to reveal the ways of the author's lyrics formation and its peculiar properties in the chamber-vocal creativity of the Western European composers of the romantic era. The methodological basis of the work is the formation of criteria for assessing the interaction of poetic verbal material and compositional design, revealing the deep dialogical nature of the latter.*

*Keywords: author, image of the author, verbal-poetic text, musical text, genre, stylistic content, chamber-vocal poetics of Schubert.*

Each "genre theme" prescribes the composer, as the author of a work of art, a certain "behavior", that is, the nature of artistic actions and the way they are represented in the composition. The composition itself establishes the logical limits of the image of the author, but at the same time, reveals some dependence on this image — both from that image setting that determines the idea of the whole and the basic techniques for its implementation.

Thus, in the "great" genres, both choral and symphonic, vocal-symphonic, the image of the author, one way or another, is subordinated to the general idea of broad social significance, he "is lost", becomes unobservable in the space-time scale of the epic work – in his multfigured polythematic composition.

The distinctive feature of musical miniature (more broadly – the sphere of small forms of music) becomes autobiography. For it, the temporary development of the composition is of special importance, and the sense of time (in miniature) is exacerbated to the limit by the limitations, conciseness, aphoristic form. Compressibility of the compositional space leads to the three main style features of the language, *that is, stylistic content*, of this genre sphere, which in the period of historical formation is identified with chamber music, contributes to the isolation and autonomous development of both chamber genres and the phenomenon of chamberiness.

The first peculiar feature consists in the equal semantic saturation of the thematic horizon, the absence of an intermediate background material, the strengthening of the mono-intonational principle as a constant "scoring" of the author's voice. The second feature of the small form is associated with the reinforcement of intramotival development and with the increase in the semantic density of individual intonational turns, harmonies, interval steps,

signs of dynamics etc. Such detailing of the letter is due to the fact that unlike the multi-figure large epic composition, the small, the leading aesthetic quality of which becomes lyrical, is "single-figure", and this "figure" in music appears entirely author's. It should be noted that the beauty and attractiveness of lyrical interpretation as a specific artistic phenomenon and in other forms of art is determined by the fact that it allows to enlarge personal psychological experience, to show its new possibilities, to reveal its infinity, testifies to the importance of experiences as a specifically human way of mastering the world.

From the 16th to the 17th and the beginning of the 18th centuries the history of small forms in music, and hence the history of author's musical intonation, leads us to the era of romanticism. Romantic composers open this genre sphere in a new way, channeling it into a cyclical channel, strengthening its connection with the principles of cyclic composition, thereby creating musical versions of the literary idea of a poetic or prose cycle, in particular, instrumental suites of a "new type" endowed with authoring software and logic quasi-narrative performance create a convincing musical version of the novel "stream of consciousness", which, as its discovery, is proud of European literature, referring to Marcel Proust and his successors. The inclusion of the instrumental miniature in a cyclic sequence-in a series of pieces homogeneous in terms of genre and composition-enhances the character of the dialogical monologue, which, in fact, is the distinguishing feature of the lyrical expression of the "small form" (see [6, 7]).

The interaction of words and music in chamber *vocal music* brings together the imaginative intentions of the efforts of composers and poets, and is also associated with their separation. It is music that rushes towards poetry, that is, the initiative of composers is decisive in combining the verbal and poetic and musical intonational series of expressiveness. Thus the reciprocal influence of the poetic word leads to the formation of new ways of musical utterance, new musical-motivational forms, types of intoning. Therefore, although *artificially induced*, the initiative of the poetic text is also noticeable and important.

In chamber vocal music, a new synthetic musical and verbal poetics is discovered and developed, backbone beginning of which is the image of the author, and this image also uniquely doubles, becoming a "double portrait" – of a poet and a composer. It is not by chance that composers choose not so many outstanding artists as co-authors, rather than

those poets, writers whose personal positions, ways of experiencing, attitudes to the world and creativity are close to themselves, remind them of themselves; in other words, in the poetic text and the author the composers are looking for a reflecting beginning, a kind of conditional mirror that enlarges the figure of the composer, amplifies the musical and author's voice. But, therefore, the ways of selecting and processing poetic verbal material are the main criteria for evaluating the composer's intention, revealing its deep dialogical nature (see about it: [1, 2]).

Their identification becomes the main *goal* of our work and explains such **tasks** as: the definition of the actual musicological significance of chamber-vocal poetics of Schubert; characteristic of the direction of the evolution of the chamber-vocal cycle in the works of F. Schubert;

In its general boundaries, the **object** of research is the chamber vocal music of romantic composers as artistic and imaginative wholeness; the subject of this article are some features of F. Schubert's chamber-vocal cycles "The Beautiful Miller" and "The Winter Road" and the principles of their artistic unity.

The **methodology of the work** is conditioned by the studies devoted to chamber vocal creativity – its history and the possibilities of its theoretical scientific modeling. Therefore, it includes in the meaning of historical narrative methods, genre-compositional analytical and interpretative approaches.

Romanticism is a cultural and historical phenomenon that has acquired a paradigmatic position and significance for Western European culture precisely due to a new attention to the personal beginning, a new understanding of the creative possibilities of a man – his personal beginning – in comparison with the Renaissance-Baroque. Along with the actualization of idealistic programs and concepts, a socio-pragmatic approach to the position of man in the world develops, making it possible to specify those socially-practical conditions of human life in which he can achieve the most complete self-realization. At the same time, attention is being drawn to the problem of personal freedom and the spiritual independence of the subject, which makes it another way to treat the topic of human loneliness in the world, and to strengthen the various religious motives of human destiny. Among these motifs, and quite an artistic view of the need for the artist to find the highest divine principle in himself – in his mind, in his own spiritual intrigues, the crisis points of which are special "signs" of approach-liberation, deserve in-depth knowledge. Artistic

creation becomes a kind of religious ritual, the process of which, irrespective of its acceptance – rejection by the others, testifies to the high purpose of the human Ego and allows to realize this mission [5; 7].

In this respect, Schubert's choice as a co-author of the poet Wilhelm Müller was unmistakable. Although Müller became historically known mainly because of Schubert music, his creative path was no less original and psychologically tense. The lifetime of both masters is surprisingly the same in duration (W. Müller – Oct. 1794 – Sept. 1827, that is 32 years, F. Schubert – 1797 – 1828, 31 years), and according to socio-aesthetic coordinates, and according to the observation by E. Shapinskaya, they were united by such a meaningful dichotomy as Love/Suffering – a close threshold of the theme of Love/Death. We fully agree with the following observations of E. Shapinskaya: "For the chamber poetically musical genre, it is characteristic, in accordance with the genre itself, to deepen the inner world of man. It is not surprising that it is the theme of love that becomes the leading one in German as well as Russian musical and poetic discourse during the heyday of romanticism, the first half of the 19th century. Here we turn to the theme of love, as it was understood and interpreted in Romanticism, as well as to the enigma of the charm of these, often simple songs, for those who live here and now, surviving the era of rationalism, viewing works of art as a "cultural product", and their creators – as "cultural producers" ...; ... the world of romantic love ... appears to us as discursive musical and poetic formations, so peculiar to the lifeworld of a man of that era and very widely represented in the musical life of our days. It should be noted that as a musical material for our research, we mainly took the songs of F. Schubert, united in cycles as well as separated, since in them the theme of Love-Suffering is dominant [12, p. 61]

**F. Schubert** made it into history of music of his epoch and the next one, primarily as a chamber-vocal composer; chamberiness remains a distinctive feature of the composer's style, not so much because of his attachment to certain genre forms, but rather as an object orientation associated with the hypertrophy of the lyrical impulse of creativity-turning it into an endless process of bringing out the personal experience, the experience of psychic life and self-knowledge. The chamber-vocal cycle was an ideal composite structure for the implementation of such authorial installations. It is true that Schubert began a new era in the history of German chamber-vocal music, based on German lyric poetry, that is, producing a national spirit that strengthens the national mental features in the style of musical works.

It is known that Schubert wrote music for the verses of poets of different levels, from the greatest (J.W.Goethe – about 70 songs, F. Schiller – over 40 songs, G. Heine – 6 songs from "Swan Song") to relatively little-known writers and amateurs (on the verses of his friend I.Mayrhofer, Schubert composed about 50 songs) [2; 3].

All the composers chosen by poetic authors unite, despite differences in the brightness of the talent and the depth of artistic interpretation, one common feature: they all sing unhappy love, love-loss, with tragic circumstances and bitter experiences. As E. Shapinskaya writes, "it is precisely lost, unrequited, unhappy love that provokes a creative impetus both among poets and romantic composers, creating a discursive space where one can express in poetic and musical language a rich spectrum of emotions characteristic of Love-Suffering. Unlike love, happy and fulfilled, love-suffering is emotionally richer, because it carries in itself both sides of love, Eros and Torment. The memory of lost happiness or the dream of the unfulfilled make up an important part of the lyrics, while the state of the character left by the beloved gives the opportunity to express a whole range of feelings, from lyrical sadness to a passionate impulse of despair. Such an open expression of suffering, the author's nerve, was in the era of the emergence of romanticism a kind of protest against the classic regulation of emotional expression" [12, p. 63]

Entering into two main cycles, the romances-songs of Schubert are varied in form, although they are based on the principles of the stanza vocal miniature. The composer reveals in the lyrics of Mueller not only the possibility of narrating about the wanderings and sufferings of a lonely human soul, but also consonant with his own attitude to love as to the main life "experience by feeling".

«**The Beautiful Miller**» (op. 25, D 795) (*Die schöne Müllerin*) — the first vocal cycle of Franz Schubert to the words of Wilhelm Müller (1823), consisting of 20 songs — episodes of the fate of the main character, in which it is easy to discern the personality traits of the poet as well as the composer, that is, to find signs of double autobiography. The story of a young miller who goes on a journey and finds unrequited love reaches a tragic climax with the decision to pass away.

Thus the life story of the character continues in the second vocal cycle, "Winter Path", which Schubert created in the penultimate year of life, in a particularly difficult period for him to search for and permanent job, and creative recognition, and a sympathetic soul close to him, possible, a meeting with Beethoven ...

In the cycle "Winter Journey", the tendency of an active compositional interaction of the author of music with poetic material, as outlined in "The Beautiful Miller", intensifies, as Schubert builds a cycle in its own way, changes the location of some poems, in comparison with their latest editions.

The personality of W. Müller, who for a long time remained in the shadow of great contemporaries, is quite significant and indicative – in the context of the historical formation of the romantic method, the romantic way of life. As mentioned in a number of sources (e.g.: [9; 12]), he was the son of a tailor and, as if in spite of this, very early discovered his poetic calling: by the age of 14 he had created the first collection of poems. At the same time, his desire for freedom as the main social value manifested itself at the earliest and clearest: at the age of 19, after interrupting his studies at the University of Berlin, he volunteered for the liberation war against Napoleon. Some popularity was brought to Müller by the Greek Songs, in which he sang the struggle of the Greeks against the Turkish oppression. Thus the most noteworthy is that Müller poems were often called songs – in virtue of their melody, and because the poet often represented them with music; his "Table Songs" really sang throughout Germany.

Müller created his poetic works, suggesting their union in cycles, that is, acting on the principle of "novel in verse", foreseeing a great poem composition. Unity and poem character to the poetic narrative was given precisely by the image of the main character, endowed with author's biographical features. Müller's character is a wanderer, but the poet himself loved to travel – he visited Vienna, Italy, Greece, and every summer traveled through Germany, imitating medieval apprentices.

While working over the second cycle, Schubert seemed to his friends grim, dramatic and tired, called the incoming songs "awful."

As E. Shapinskaya notes, "In the very first poem of the cycle there are lines that can help us guess the riddle of the "Winter Journey" – "I'm coming to this world, a stranger, I'm leaving as a stranger. "The theme of alienation, of Otherness, was very important for romantics with their cult of a single Character who does not find shelter in the world of people. The character of the "Winter Journey" deliberately refuses to engage in social activity, as it seems to him meaningless without the reciprocity of his beloved "[11].

The theme of love is intertwined in this text with the theme of alienation and loss, and the subject field of the character's experiences becomes much wider than the former; it

includes not only the experience of intersubject relations, but also interaction with the surrounding world in its two main dimensions – natural and social; none of them favors the wanderer on the "winter journey", associated with cold and numbness, bodily and spiritual. Therefore, the plot action is leveled in the "Winter Journey", and the love drama remains beyond the composition of the cycle – its consequences are sung, primarily, the deep psychological crisis in which the character of the cycle is. Nevertheless, there is a certain development here: the closer to the end of the cycle, the more obvious the tragic outcome;

The cycle "Beautiful Miller" is clearly divided into two contrasting parts. In the first, joyful emotions dominate, as the songs entering here tell of the awakening of love and bright hopes. In the second part, woeful moods appear, dramatic tension – beginning with the 14th song, "Hunter", the invasion of a stranger, hostile to the thoughts of the character of the beginning is clearly felt. However, the dramatic complication of the contents of the cycle "The Beautiful Miller" does not lead to a tragic acuteness of the denouement; the epilogue partly revives, albeit with a farewell intonation, a contemplative-pacified state of the initial music of the cycle is far from acute tragedy.

The "Winter Journey" immediately dominates the dramatic mood, the sorrowful-tragic moments gradually concentrate and leads the musical and poetic identification of the state of despair, the experience of the impossibility of a further life movement. The feeling of loneliness grows and acquires an existential scale, metaphorically embodied in the last song, "Organ grinder (Leiermann)" concentrates the techniques of creating melodic and harmonic statics – symbolizing the stopping of movement and the disappearance of the *desire to move: nature not only does not sympathize with the traveler, it becomes hostilely cold.*

At the same time, the world of dreams – visions is opposed to the surrounding hero of reality, contributing to the creation of a semantic and textured contrast within a single play. Researchers of the vocal art of Schubert note that musical contrasts of one kind or another are contained *in all the songs of "Winter Journey"*, except for "Organ grinder (Leiermann)", and this is a very important side of the second Schubert cycle, which indicates the inclusion of moods of despair – protest [3; 9; 10].

In addition, the "Winter Journey" significantly complicates the compositional structure of individual songs. They go beyond the normative boundaries of the stanza form, acquire the features of a reprisal tripartite, and often – of an end-to-end development, that is, they

finally confirm the monologic tendency of form-building and imaginative development as dominant.

Thus, one can come to the **conclusion** that in F. Schubert's cycles, especially in the second of them, the tragic image of the author is leading, as a person who realizes the inevitability of an early departure from life and parting with all that brought life's warmth and joy. The theme of farewell, sometimes evoking the motifs of the epitaph, takes possession of the main composition-semantic space of the second cycle, leading to the lifeless mechanistic of "Organ grinder (Leiermann)". It is in this respect that the musical-image-bearing drama of the cycle reveals the closeness to the poetic ideas of W. Müller, reveals their deep emotional and psychological content.

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