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**"TRANSCENDENTAL ETUDES" BY FRANZ LISZT AND SERGEI
LYAPUNOV IN LINE WITH THE PHILOSOPHY AND GENRE-STYLE
ROMANTICISM SEARCHES.**

Purpose of Research. This article analyzes the specificity of genre-style "Transcendental Etudes" Franz Liszt and Sergei Lyapunov considered in line with the philosophical and aesthetic pursuit of the Romantic era. **Scientific novelty.** The transcendence of these works is evident not only in their maximum increased technical-performing skills, but also in maximizing typology scene, encompassing both instructional rhetorical side of the genre, as well as figurative sense "codes" of romantic art in general. **Conclusions.** The designated qualities of S. Lyapunov's piano creativity are most fully concentrated in his "12 sketches", which were conceived as a kind of continuation of a similar leaf cycle.

Keywords: etude, romanticism, "Transcendental Etudes" in a transcendent cultural romanticism, a virtuoso, virtuosity.

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«Трансцендентні етюди» Ф. Ліста та С. М. Ляпунова у руслі філософських та жанрово-стильових пошуків романтизму.

Мета статті. Стаття присвячена аналізу жанрово-стильової специфіки «Трансцендентних етюдів» Ф. Ліста та С. М. Ляпунова, що розглядаються в руслі філософсько-естетичних пошуків епохи романтизму. **Наукова новизна.** Трансцендентність названих творів є очевидною не тільки в їх граничній техніко-виконавській майстерності, але й у максимальному розширенні типології етюду, що охоплює як інструктивний риторичний бік цього жанру, так і образно-змістовні «коди» романтичного мистецтва в цілому. **Висновки.** Окреслені якості фортепіанної творчості С. М. Ляпунова найбільш повно сконцентровані в його «12-ти етюдах», які були задумані як своєрідне продовження аналогічного Листовського циклу.

Ключові слова: етюд, романтизм, «трансцендентний етюд», трансцендентне в культурі романтизму, віртуоз, віртуозність.

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«Трансцендентные этюды» Ф. Листа и С. М. Ляпунова в русле философских и жанрово-стилевых исканий романтизма

Цель статьи. Статья посвящена анализу жанрово-стилевой специфики «Трансцендентных этюдов» Ф. Листа и С. М. Ляпунова, рассматриваемых в русле философско-эстетических исканий эпохи романтизма. **Научная новизна.** Трансцендентность названных сочинений очевидна не только в их предельно возросшем техническо-исполнительском мастерстве, но и в максимальном расширении типологии этюда, охватывающей как инструктивную риторическую сторону данного жанра, так и образно-смысловые «коды» романтического искусства в целом. **Выводы.** Обозначенные качества фортепианного творчества С. М. Ляпунова наиболее полно сконцентрированы в его «12-ти этюдах», которые были задуманы как своеобразное продолжение аналогичного листовского цикла.

Ключевые слова: этюд, романтизм, «трансцендентный этюд», трансцендентное в культуре романтизма, виртуоз, виртуозность.

Relevance of the article. Summarizing the essence of the phenomenon of romanticism, L. Upland, at one time determined the art of this era as "the mystical manifestation ... of the spirit in the image, ... the invasion of the world spirit ...,the humanization of the Divine, the premonition of the infinite in the visible and the imaginary "[quote by: 16, 84]. Idealistic impulses into the sphere of high manifestations of the spiritual principle, characterizing the ideological, aesthetic and philosophical positions

of the Romantics, can be regarded as a kind of reaction to skepticism, rationalism, rationality of the previous era of Enlightenment. Fixing attention to the dominant role of the Christian factor in the culture of Romanticism, V. V. Medushevsky wrote the following: "Like all great styles, romanticism worshiped something that only one can worship: Divine beauty, transforming the world and the souls of people ...The spiritualization of the heart of the divine-human "I", the content of romantic music, nourished by life experience, but illuminated by an alien light" [14, 62].

The mentioned above in many ways determines the specificity of the cultural idea of Western European Romanticism, for which a work of art somehow carries within it the symbolic meaning of revelation far beyond the limits of the image directly represented in it, and the figure of the artist and creator, respectively, receives special significance as the "ruler of souls," the prophet of his time. "Poets," as P. B. Shelley wrote in "The Protection of Poetry" are priests of incomprehensible inspiration; mirrors reflecting the gigantic shadows that the future is discarding today, the horns of which are called into battle and do not hear their call. Poets are unrecognized legislators of the world" [18, 434]. Summarizing the spiritual and philosophical search of romantics in a wide range of artistic manifestations of the culture of this era, N.A. Berdyaev already at the beginning of the XX century, stated: "Romanticism does not tend to an imminent closure and completeness, he longs for a transcendental breakthrough into infinity "[3, 347-348].

The above statements, thus, indicate the essential role of the transcendental factor in a romantic picture of the world and world outlook of its representatives, which is especially evident in the musical art of this era. It is music, which is recognized by the Romantics as the highest of the arts, capable of the greatest degree of abstraction, and makes it possible "to clarify the forms of the intertwining of life and spirit" (L. Klages), and also to consider the phenomenon in terms of a "gigantic integral connecting heaven and earth" (by H. Dreyer) [2].

Purpose of the article. The article is devoted to the analysis of genre and style specifics of "Transcendental etudes" by F. Liszt and S.M Lyapunov, considered within the framework of philosophical and aesthetic search of Romanism era. **Scientific novelty** The transcendence of these works is obvious not only in their extremely high technical and performing skills, but also in the maximum expansion of the typology of the etude, covering

both the instructive rhetorical side of this genre, and figuratively and semantic "codes" of romantic art in general.

In this regard, the creative figure of F. Liszt, and his followers are very indicative, because he personified one of the greatest "transcendental geniuses" in the history of 19th century art. Such a pronounced desire of this author to cross the boundaries of "permissible" in art, characterizes not only his philosophical, aesthetic views, but also his work as a composer, pianist-virtuoso, teacher, critic, mastermind of his era. This aspect of work of F. Liszt is investigated little, nevertheless, this aspect had a significant impact on subsequent generations of European musicians (including on S. M. Lyapunov), determines the relevance of the topic presented by the article. Its subject is focused on identifying the specifics of interpretation of transcendental factor in the piano creativity of F. Liszt and heir of his traditions in Russian music at the turn of the XIX-XX century S.M. Lyapunov on the example of piano cycles "12 transcendental etudes" presented in the work of the named authors. Consideration of this problem dictates the need for a brief review not only the etymology of the phenomenon of the transcendental, but also its philosophical and aesthetic development in the pre-Liszt and Liszt times.

Statement of the main material. The word "transcendent", according to the etymology of its Latin source (*transcendentis, transcendes*), literally means "going beyond", "beyond the limits of direct experience." In encyclopedic publications, the term "transcendent" has a wide scope of application - in Christian theology, philosophy, and also in mathematics. Being in demand in various historical epochs, it, nevertheless, retained its initial value of fixing the qualities, coming out in the process of their cognition beyond the possible empirical experience of the individual [see: 17, 579]. In the thesis of I. M. Lavrukhina "transcendental" is defined as "the sphere of absolute potentiality that is not actualized in human activities at a given time and not expressible in his experience because of the fundamental inadequacy of this sphere to the available means of mastering the world "[12, 9]. At the same time, the evolutionary aspect of this concept is also evident and adjusted by the expansion of the system of immanent human experience. Reflecting on the essence of the phenomenon of "transcendent" in the philological and cultural and historical tradition, V. V. Volkov points out that in modern practice its meaning is partially leveled: "Inaccessible" is for the transgender not just within reach, but becomes an organic part of his (not existence, but) Being, his "double-mindedness," here and there, belonging "[7, 191].

Obviously, in this interpretation, this term is also correlated with culture, the basic concepts of which appeal to high spiritual values, to the sacral. According to the findings of the researcher cited above, "an artist as a human type is almost the most brilliant transcendent", because "he is directed beyond the external - to the internal, from the low - to the high, from the general - to the individual ...,from the utilitarian to the self-sufficient, finally, from the ordinary, obvious - to the supernatural, the transcendent "[7, 191]. Mentioned characteristics have received the most complete embodiment in the musical creative and performing tradition of romanticism, in particular, in the "transcendent type of virtuosity" (B.B. Borodin), most fully represented in the performing activities of F. Liszt (see below).

The concept of the transcendent, actively used in the cultural and historical practice of Romanticism, genetically dates back to the basic ideas of German classical philosophy, in particular, to the teaching of I. Kant, for whom this concept is associated with what is beyond the knowledge of the mind and does not open in the sensory experience (God, soul, immortality), but is comprehended by faith. Nevertheless, stating the fact of the incomprehensibility of the transcendental, the German philosopher postulated the striving for it by the human mind, by indicating the following: "Transcendental I call those principles, which really induce us to destroy all frontier posts and to enter a completely new soil that does not recognize any demarcation Fundamentals that remove these boundaries [experience] and even those allowing crossing them are called transcendental "[11, 338]. This position was also close enough to I. G. Fichte. The absolute "I" of the subject, placed in the center of the philosophical system of this German thinker, determined its anthropocentric character.

Thus, both philosophers in the study of the problem of the comprehensibility of the Absolute, appealed to knowledge, faith and religion "However, Kant came to the conclusion about the incomprehensibility of the Absolute through knowledge and on the availability of faith. Fichte, on the contrary, asserted the impossibility of a final dissolution in the Absolute by religion and about the comprehension of the Absolute in the world of pure knowledge. The worldview of Romanticism absorbed the ideas of both philosophers and brought to the problem of cognition new meanings "[10, 95].

This is fully correlated with the spiritual and aesthetic positions of Novalis, F. Schlegel, F. V. Schelling, in accordance with which "nothing else is so attainable to the

human spirit as the infinite" [13, 107]. The ability of man to comprehend the Universe and achieve the Transcendent, according to the philosophy of Romanticism, becomes possible due to the connection, in addition to the mind, of other aspects of human activity - ability to creativity, to comprehend nature and history, becoming at a certain moment identical to religion.

Mentioned spiritual and philosophical positions of the Romantics turned out to be quite close for F. Liszt, whose interests, as noted above, were not limited only to creative and performing activities, but extended to the sphere of philosophical and aesthetic discoveries of his era. The question of the relationship between the transcendent factor in the culture of Romanticism and the work of F. Liszt did not become the subject of fundamental musical and aesthetic generalizations in the domestic musicology. An exception in this case is the publication of S. Kalinin [10], which summarizes some aspects of this problem. However, the limited frameworks of the article do not allow the author to "confirm" them with genre and stylistic analysis of the composer's particular works. Nevertheless, according to the author's conclusions, "in the context of Liszt's aesthetic-philosophical system the understanding of the transcendental synthesized values, developed in the field of European philosophical and artistic knowledge. In addition, with the projection of the philosophical concept of artistic creativity, when interacting with the principles of musical art proper, a number of new meanings arose. " Generalizing the stylistic and performing aspects of the diverse heritage of the composer S. Kalinin concludes that that "the fixation to the transcendent in Liszt's art was associated with the search for an outlet beyond the limits of the immanent in music. " The ways of finding a transcendent in the work of a composer, according to the researcher, were "breakthroughs" of "one kind of art", genre, traditional circle of subjects, timbre and performing abilities of a piano correlated with the orchestra [see about this in more detail: 10, 98]. A special place in this list belongs to the virtuoso performer factor, becoming in the romantic art a symbol of "absolute mastery" and freedom of creativity of the Artist. Within this framework of the phenomenon of "virtuosity" and "virtuoso" in its romantic understanding, demonstrates a direct relationship with the concept of "transcendent".

In most encyclopedic editions the terms "virtuoso", "virtuosity" most often associated with "high honed skill" with "the perfect degree of musical performance both in terms of technical and artistic "[5]. Root and etymological basis of these words goes back to the Latin

"Virtus", literally denoting "strength, valor, talent". This concept took an important place, both in the mythological tradition, and in the ethics of Ancient Rome. "Virtus, in the Roman mythology -- the personification of masculinity as the main virtue of the Roman people "[6, 237]. In subsequent periods of history, the root of the word and its associated etymology was established in Western European spiritual and aesthetic, theoretical, and also in artistic and performing practice.

The epoch of romanticism, as pointed out above, has become one of the culmination points in the development of the phenomenon of virtuosity, because exactly in the XIX century, according to A. Mikhailov, the "self-consciousness of music as a meaningful and semantic art" was created. Indicative in this regard is the classification of historical "types of virtuosity", presented in the doctoral research of B. Borodin. The epoch of romanticism as one of the highest points in the development of this phenomenon, according to the position of the researcher, generates a special "transcendent type of virtuosity", characterized by the desire to go beyond the capabilities of a particular instrument and a separate art form "[4, 27]. Carried out "as if" over the barriers "established by the nature of man" [4, 26], the romantic type of virtuosity, according to M.V. Gogolashvili, is directly connected with the idea of transcendence, considered within the framework of musical romanticism at the level of "...conscious exit beyond the limits of musical (and not only) art to areas that are "more than art", into the a world of ideas, philosophical abstractions, religious experience "[9].

For the etude in musical creativity and performance the above-stated facets and meanings are very indicative also. Semantics of the musical etude at different stages of its existence and development is correlated not only with the improvement of performing skills, but also with creative activity. Having points of contact with different typologies, etude in all its diversity (instructive, "determining", "concert-artistic") practically demonstrated the ability to "enter" and "master" various genre models and accompanying to them musical and expressive typological aspects. The decisive role in the formation of the etude as a genre played an era of romanticism, in which the etude in its best samples demonstrates, like no other genre, the real ability of creative development not only technical and performing techniques, but also genre and stylistic language of different epochs and their representatives. Designated qualities of etude A. Genkin generalizes at the level of the notion of it as an "a carrier of a special kind of aesthetic (music-playing) activity" and as a "method of presenting

intramusical and intrapianistic principles" and, finally, as a work of musical art, potentially open to any type of content "[8, 137].

This is also correlated with the cycle of "12 transcendental etudes" of F. Liszt correlated with poem compositions. This cycle is known in three editions. The first (1826) was called "Etudes for piano in the form of twelve exercises" and marked the beginning of the creative path of the future virtuoso. The second version of the cycle (1838) is "12 large etudes" was radically different from the first with its incredible virtuosity brilliance. According to F. Busoni, in these etudes F. Liszt "... as if without any preparation and gradualness jumped over all the real and supposed possibilities of the piano, and never more than his foot did take over-clocking for such a huge jump"[15, 10]. Finally, in the third edition (1851) etudes received their current form and the final name - "Transcendental Etudes." This version, unlike the previous one, with all the brilliance of piano technical skill, yet is aimed at a large cost savings. The latest version of the cycle (close to the previous one) fully reflected the Liszt's understanding of the "transcendent" in pianistic art. This meant "not a narrowly technical perfection, not a possession of the highest degree of difficulty, but virtuosity in the true sense of the word, the ability to perform a musical work in all its brilliance and freshness, the ability to think artistically while playing piano, to make the technique, as an assistant to the poetic idea, "go on about", that is, the highest performing skill "[15, 16], which, for the record, becomes a means of "breaking through" into the sphere of the transcendent in its high understanding, which constitutes the spiritual basis of the art of Romanticism (see above).

The cycle of etudes of F. Liszt fully demonstrates not only the highest level of pianistic skill, but also the typological potential of the etude genre as such (see above). The figurative and semantic aspect of this work, in accordance with the program definitions, covers only that range of topics, which can be considered as indicative not only for the work of F. Liszt, but also for the entire musical and historical tradition of Romanism in general. Be working in this genre, the composer summed up not only his own performance results of the previous period, but also much of the etude heritage of former authors, who impacted on his work by one way or another. The "skeleton" of the drama of the cycle consisted of the most capacious and specific figurative and semantic "codes" of romantic art, which allowed to F. Liszt to bring the genre of etude to the creative and performing peak of its development, defined by the author as "a transcendental etude." Heroic and dramatic characters in their

romantic sense ("Mazepa", "Heroic") coexist in a cycle with mystical and fantastic ("Vision", "Wandering Lights", "Wild Hunt"), prayer and meditative ("Evening Harmony"), and are also supplemented by pastoral imagery, symbolizing the harmony of human and natural origins ("Landscape").

F. Liszt created a standard of a fundamentally new concert etude, enriched by textured variety and highly artistic imagery, complemented also by the semantics of the broadest genre spectrum, covered in this cycle. Based on the typology of the etude (see above) the composer appeals to the reception of "generalization through the genre", which in the literary text of romantics functioning as a program-meaningful component of the organization of the semantic range. In the "Transcendental Etudes" the main genre "accent" falls on a waltz, used in many cycle plays. In addition to the waltz, the special leitmotifs of the opus are marching, song, chorale, etc. An important place is also occupied by the typological characteristics of toccata and capriccio, adding a concert shine to etudes and contributing to the flexibility of metro rhythmic and tempo organization of the components of this cycle. At the same time, the significant role of genre features of a ballad and a poem, significant practically for each of the etude should be noted. Thus, the analyzed cycle of etudes of F. Liszt demonstrates a wide range of interpretations by the author of the principle of "transcendental" manifested both at the level of the maximally increased technical and performing skill, and at the level of expansion of the imagery and semantic range of the genre, reinforced by such a virtuosic creative "entry" that is so revealing for the etude and the reproduction of other typologies.

The designated qualities of the Liszt's cycle found their implementation in other composer schools, in particular, in Russian. The most consistent adherents of the stylistic and performing innovations of F. Liszt are justly considered M. Balakirev and S. M. Lyapunov. Describing the development of the Russian piano school of the second half of the XIX - beginning of the XX century, B.V. Asafiev especially distinguished in it "Balakirevsko-Lyapunovskiy pianism". Summarizing the poetics of the piano heritage of S.M. Lyapunov, in particular, his "12 transcendental etudes", the researcher notes that the texture of his works is "... more magnificent and imposing than Balakirev's. The influence of Liszt manifests itself in it even more intensively. The character of Lyapunov's piano music is more concert-virtuosic than salon music "[1, 234, 232]. Similar conclusions, as well as the pianistic style of S.M. Lyapunov, are largely determined by the composer's creative

biography. Significant influence on the development of his pianism, according to biographers, was provided by musicians of the "circle of Liszt" - K. Klindworth and P.A. Pabst.

Summary. Designated qualities of piano creativity by S.M. Lyapunov most fully concentrated in his "12 etudes", which were conceived as a kind of continuation of a similar Liszt cycle. At the same time, if the Liszt's one was oriented to the flat sphere of tonalities, but the composition of S.M. Lyapunov appeals to a sharp circle of tonalities. By negotiating this idea in a friendly circle, the composer, nevertheless, for reasons of modesty did not dare to declare this idea in the printed edition of his etudes and therefore limited himself to the laconic dedication of his cycle "In Memory of F. Liszt". About this idea is also recalls in the 12th etude, bearing the title "The Elegy of the Memory of Franz Liszt".

The cycle, on the one hand, continues and develops the idea of a "transcendental etude" reached the climax in the legacy of the great pianist and romanticist. All etudes of S.M. Lyapunov are detailed program compositions of the poem type. In addition to this, third ("Trezvon") and the fourth ("Terek") etudes are also prefaced with additional program explanations. Virtually all etudes of the cycle are characterized by wide range coverage, "Orchestral" interpretation of the piano, thin use of register timbres, demonstrating in the aggregate the "super-possibilities" of the instrument, indicative for its romantic interpretation. Figurative and semantic allusions between the cycles of these authors are obvious. S.M. Lyapunov, like F. Liszt, also appeals in his etudes to a mystical and fantastic topic ("Round dance of ghosts", "Round dance of sylphs"), to the landscape-pastoral lyricism ("Summer Night", "Idyll"), dramatic themes ("The Storm").

According to B. Pechersky, "music is an animate version of all other arts, together, and - inspired by the prospect of infinite perfection. " "Transcendental Etudes" of F. Liszt, and their analogue, represented by the cycle of "12 etudes" by S.M. Lyapunov, fully confirm this aspect is very indicative for the cultural, aesthetic and philosophical attitudes of romanticism. The transcendence of these works appears to be akin to the above-mentioned "perspective of infinite perfection", as well as Kant's "foundations of the transcendent", which is reflected not only in the extremely increased technical and performing skills of the "virtuoso composer", necessary for the interpretation of such works, but also in the maximum expansion of the typological and figurative-semantic aspect of the etude, embracing from

now on as an instructive rhetoric-performing side of this genre and figuratively-semantic "codes" of romantic art in general.

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