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## THE INTERPRETER OF THE VOCAL CYCLE "POEM OF THE DAY" BY G. FAURÉ IN SEARCH OF FRENCH CHARM.

**Research objective** – to justify methods of comprehension of a depth sense of creation of the genius by detection relevant to it model of performing interpretation. **Scientific novelty.** In operation the least studied work in vocal heritage of the French composer of the end of XIX – the beginnings of the XX century of G. Fauré is researched. **The methodology** of article relies on the analytical, textual and linguistic approaches allowing to affect interpretative aspect of judgment of difficult musical and poetic construction of a vocal cycle. **Conclusion.** The charm of vocal music of G. Fauré consists in compliance of musical intonations to the thinnest nuances of a phonetic system of poetic diction. The composer is the refined interpreter of the French lyrical poetry responding to its tastes. The vocalists including "The poem of one day" in the repertoire and executing this work in target language deprive of the listener of music of the poetic text therefore the charm of Fauré's art is lost. French study – the major link in comprehension of a secret of the genius.

**Keywords:** charm, interpretation, poem, phonemes, mélodie

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**Інтерпретатор вокального циклу «Поема одного дня» Г. Форе у пошуках французького шарму**

**Мета дослідження** - обґрунтувати способи осягнення глибинного сенсу творіння генія шляхом виявлення релевантної йому моделі виконавської інтерпретації. Наукова новизна. В роботі досліджується найменш вивчений твір у вокальному спадщині французького композитора кінця XIX - початку XX століття Г. Форе. **Методологія роботи** спирається на аналітичний, текстологічний та лінгвістичний підходи, що дозволяють торкнутися інтерпретаційного аспекту осмислення складної музично-поетичної конструкції вокального циклу. **Висновки.** Шарм вокальної музики Г. Форе укладається відповідно музичних інтонацій найтонших нюансів фонетичного ладу поетичної мови. Композитор є витонченим інтерпретатором французької ліричної поезії, яка відповідає його смакам. Вокалісти, що включають в свій репертуар «Поему одного дня» і виконують цей твір на мові перекладу, позбавляють слухача музики поетичного тексту, в результаті чого втрачається шарм мистецтва Форе. Вивчення французької мови - найважливіша ланка в осягненні таємниці генія.

**Ключові слова:** шарм, інтерпретація, поема, фонема, mélodie.

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**Інтерпретатор вокального циклу «Поэма одного дня» Г. Форе в поисках французского шарма**

**Цель исследования** – обосновать способы постижения глубинного смысла творения гения путем обнаружения релевантной ему модели исполнительской интерпретации. **Научная новизна.** В работе исследуется наименее изученное произведение в вокальном наследии французского композитора конца XIX – начала XX века Г. Форе. **Методология работы** опирается на аналитический, текстологический и лингвистический подходы, позволяющие затронуть интерпретационный аспект осмысления сложной музыкально-поэтической конструкции вокального цикла. **Выводы.** Шарм вокальной музыки Г. Форе заключается в соответствии музыкальных интонаций тончайшим нюансам фонетического строя поэтического языка. Композитор является изящным интерпретатором французской лирической поэзии, отвечающей его вкусам. Вокалисты, включающие в свой репертуар «Поэму одного дня» и исполняющие это произведение на языке перевода, лишают слушателя музыки поэтического текста, в результате чего теряется шарм фореевского искусства. Изучение французского языка – важнейшее звено в постижении тайны гения.

**Ключевые слова:** шарм, интерпретация, поэма, фонемы, mélodie.

Despite the fact that in France to the works of G. Faure devoted a lot of research in the domestic musical science a number of a plenty of contents, in particular, the vocal works of the composer remains a mystery. Sophisticated and refined author's text is lost when an approximate or even wrong translations. Domestic singers actually led the tradition of vocal

performance poetry by G. Fauré. Moreover, many of its vocal cycles today sound by fragments, and some are considered as "rare repertoire".

Disclosure of the sense of performing of dramatic vocal works by French composer seems **urgent task** of modern musicology, as it will allow the interpreter to penetrate into the depths of the author's intention, will help unravel the French charm inherent in the works of G. Fauré.

**The purpose of research** – to justify the ways of understanding the deeper meaning of genius creations by detecting its relevant models of performing interpretation.

**The object of research** – vocal works by G. Fauré.

**Subject of research** – performing the interpretation, a relevant artistic content of vocal cycle Faure "Poem of the Day" on poems by Sh. Granmuzhen (1880).

France is one of the few countries in the world, where music is part of the lifestyle. Such a bright representative of French culture as P. Verlaine begins his manifesto "Poetic Art" with call "Music above all» ( «De la musique avant toute chose»). This is due to the nature of French music: hard to distinguish where one word ends in the flow of speech, and the next begins. In addition, the phonetic system of the French language consists of 15 vowels and 17 consonants and 3 semi-vowels, only 35 phonemes in Russian language — 5 vowels, 1 semi-vowel and 36 consonant sounds, 42 phonemes only. Thus, consonants are dominant in the Russian language and in French – vowels, which indicates a greater melody of the French language. French, or rather, the phonemes of the French language encourages a song – languid, charming, deep. Live French language brings elegance of phrasing vocal music, intonation wealth and genuine charm – all this is determined by a term such as "French charm".

Vocal music by G. Fauré, can be characterized as typical French charm, but the special charm, Vladimir Yankelevich defines it as "Fauré's charm" ( "unique charm" or "something inexpressible") [9].

French Fauré's followers share the creativity of the composer, based on stylistic and aesthetic modifications. If we stick to the concept of Carol Kimball [10], the heritage of G. Fauré contains 3 periods:

Early creative period (1860-1865) is characterized by a charming sentimentality inherent in the French folk song, intensive use of samples anticipating symbolism of parnassian poetry as the dominant trends in modern to composer French literature

(Parnassians sought to restore correct poetic language and reject excessive lyricism of the romantics, contrasting them proclivity for abstractiveness).

In central creative period (1880-1904) the composer continues to use the works of Parnassian poets, though, at the same time, he begins to show interest in the search of the Symbolist poets, in particular, to P. Verlaine. The musical language of G. Fauré, according to Carol Kimball, in this period is characterized by the introduction of "subtle harmonies, modality and increased emotionality" [10,185].

In Carol Kimball's conception the early and the central periods of the composer are separated by a very long "pause" that covers about 15 years. However, during this period of time the composer created a number of vocal works, such as "Ships" (T. Gautier), 1871; "The same as here here below" (Victor Hugo), duet for two sopranos, 1874; "Les Djinns" (Victor Hugo), 4-voiced for mixed choir with orchestra or piano accompaniment, 1875. Since the vocal works have played a significant role in the creative evolution of G. Faure, and evidence of this can be found, having become acquainted with research of J.M. Nektu, M.K. Beltrando-Pate [8, 11] and a number of other musicologists, it is difficult to explain why the proposed periodization were excluded for many years by the French master.

Late period of creativity of G. Fauré (1906-1922) is separated from the previous one by two-year interval. Its origin is due, perhaps, a transitional stage in the work of G. Fauré (during this time created by: d-moll Quintet for piano and strings, 1891 -1905, the seventh Barcarolle for piano, 1905, the fourth impromptu for the piano, 1905). The vocal works of this period, the composer is still based on the aesthetics of Symbolism; musical language is characterized by sophisticated harmony, enhanced introspective, and, at the same time, retained the same charm that is typical of the works of the early period.

«Poème d'un jour (Poem of the day)" (1880) refers to the second (central) period of creativity of G. Fauré. There is a scientific hypothesis [3, 159] that the composer's vocal cycle has become a kind of emotional outburst after failure to build a loving relationship with Marianne Viardot (daughter of the famous French singer Pauline Viardot). As noted by S. Sigov "Break caused Fauré a state of torpor. Mental suffering caused severe nervous breakdown, he suffered bouts of acute pain in the head and ears – the evidence of the future dreadful disease. Echoes of tumult can be heard in the First Piano Quartet (1879), and in the vocal triptych "Poem of the Day" (1880) and Elegy for cello and piano (1883) "[2, 56].

Vocal cycle "The Poem of the Day" (op 18), designed in the form of original monologues, "Melody", includes three stages of development of the internal drama lyrical: "Rencontre" ("Meeting"), "Toujours" ("Always" ) and «Adieu» ( «Farewell"). Each of these parts is, on the one hand, an independent work, and on the other, all three of 'melody' combined by general thematic invention. This song cycle is a distant prototype of a more mature vocal cycle "Good Song".

In «Poème d'un jour» composer reflected the transience of his interest marked by the movement of attention from Parnassian poetics to the semantics of symbolism. It is not a mere coincidence the choice of poetic source, belonging to Parnassian poet and playwright Charles Granmuzhenu (1850-1930), whose style is characterized by a high degree of symbolic generalizations. The musicality of poetic language of Parnassian poet was so significant that he became the author of the libretto of a number of operas (eg, S. Frank, "Gould" Marie de Granval "Mazeppa", oratorios J. Massenet "Mother of God").

All parts of the vocal cycle linked by a monologue of poetic narrator. Estimated performer – versatile baritone voice that can sing more dramatic repertoire, but he has the softness of voice, able to convey the subtle undertones "master of charm" (an expression of C. Debussy).

In the first "melody", "Rencontre" ("Meeting"), the author (who is also the narrator/persona) tells us that there was a beautiful stranger, which is associated with certain changes in his life. Before the meeting with her, he was a sad, lost man. And suddenly, a miracle happens: there is «une mystérieuse et douce sympathie (mysterious and gentle sympathy)", which can develop into something more. The narrator and young women have much in common, for example, «ta tristesse sauvage à la mienne pareille (your wild grief is similar to mine)," they love «à voir le soleil décliner sur la mer (see the sun, bent over the sea)", "le charme des soirs (charm of the evenings)" dear to their kindred spirits. Narrator sincerely makes a declaration of love to the woman he has just met, and yet does not leave doubt of it throughout the first part: «Serais tu donc l'amie, qui rendrait le bonheur au poète isolé (would you be a friend of mine who would return happiness to a lonely poet?). "

Somewhat unexpected is excessive pathos of poetic text: for the narrator sees a stranger for the first time, and it remains unclear whether the feeling of love, he feels is mutual. Such a mood – melancholy connection with the atmosphere of joy and delight – typical of G. Fauré.

In the first monologue piano accompaniment is a special textured transparency and muffled sound. Only twice this diphonic support is broken: in the middle, with the words «Comme le ciel natal» (as native as the sky) and at the end. However, in the middle of the "Meeting" is only a small splash on *mf*, reflecting the excitement of knowing the proximity of kindred spirits, and at the end this is a complete, powerful *f*, ending with three act tonic statement. In the tradition of the French folklore, G. Fauré in this room retains song stanzas. The Composer so subtly picks modal palette of shades that is enhanced by this euphony of the poetic text. In the first monologue the author uses one of his creative discoveries – chant parlé (spoken singing, recitation). Since syllabic versification in the French language specifies the peculiar feature of musical recitation of "Meeting" subject to different melody largest groups of rhythmic poetic text, uniting in a single word the whole sound.

The first "Meeting" is replaced by a second rapid number "Toujours" (Always), which is indicated by the choice of tempo – Allegro con fuoco. According to Gartside [5, 88], this may be one of the most dramatic songs written by G. Fauré. The performer of the work has the opportunity to interpret the leave of beloved lady. Thus Emotive nature of the "music" becomes clear that is, in fact, a desperate call, an attempt to convince him not to leave his beloved. In this issue clearly emerges anger and despair: «n'espérez pas que non âme s'arrache à ses âpres douleurs (do not expect that my soul will break away the piercing pain)."

In addition, the title "Always" is selected, obviously due to the fact that if the feelings of the character were mutual his love would last forever, always.

In the first and second non-vocal cycle already shown those elements that reflect the aesthetics of music of the French composer. This course of events in the piano part: if in «Rencontre» is more timid and fragile due to chromaticity, in «Toujours» – transmitting emotion and impulse. In the second monologue Faure uses three beats that R. Gartside calls "sexy" that bring the music of Faure sensuality element [5, 23]. In addition, the triplet accompaniment is equivalent to six eighth, and vocal part is written in the quarter lengths. There polyrhythm appeared, which increases instability and confusion in this room. Thus, the fragility of the first "melody" is achieved by means of chromaticism, and the confusion and fragility of a second – polyrhythm. Dissonance in piano and voice parts create a mood of despair, as if the narrator is trying to change what is happening, to make his beloved understand it and make the right decision. However, at the end of the second issue of the

piano texture becomes different, and the final chord in F-moll on Fermata creates a feeling that the decision was made – a loving relationship come to an end. This is confirmed by dynamic nuances. In the first monologue, there is hope for the continuation of acquaintance, so the final number is specified with *f*; and in the second – the love impulse disappears, so logical to final *p*. This laconic ending «Toujours» is the perfect transition and perhaps an omen of the final third issue of «Adieu».

After the motor of the first two "melodies" stable quarters of accession are perceived as a funeral chorale – a funeral of love. The main character says goodbye to his beloved, and it is known to be a farewell – a little death. However, the third monologue sounds in F-Dur and, in contrast to the tempo of the second issue (*Allegro con fuoco*), written in *Moderato*, is perceived as calm between the characters, their paths diverged. This room has a three-part repeat form, and in the final of the composer also uses the chord accompaniment but Chorale disappears, therefore, is not so tragic. The simplicity and tranquility of the third issue reflects the idea that separation is an integral part of life, in the end, it is inevitable, as the change «les flots des grèves (waves of sandy beaches)» or «la rose Déclosée (full-blown rose)". Even the main character says that he is leaving «vos charmes sans larmes (your spell without tears)."

In addition, the title «Adieu», translated as a final farewell, i.e. you will never see that person again, in contrast to the *au revoir*, which implies a farewell before a new meeting. Therefore, the use of the word *Adieu* by the author is a hint that there is no chance for reconciliation.

The mood of the third monologue is radically different from the previous two. Perhaps Faure emphasizes that even the most sublime love, passion in reality is unstable and have its beginning and end. In the final cycle of vocal sounds  $F^2$  (on word *Adieu*), in the dynamics *pp*, indicating the imminent and final farewell.

In the study of the vocal cycle the question is raised: why Faure chose the title "Poem of the day"? Lauren Cornwell explains it as somewhat ironic approach of the author to this vocal cycle [13]. G. Fauré never picked humorous texts for their works, but in the first issue of the narrator with excessive pathos expresses his passion and love for the woman he just met. For the second issue too pathetic character explains why he can not fulfill her request – just leave. Finally, after a very short time (just one day, as indicated in the title of the song cycle), our character finally loses interest in the object of his love and calms down. The irony

is that the rapid and passionate declaration of love ends with the complete indifference of the narrator. It's hard to believe such a fleeting love. It is obvious that G. Faure did not take love at first sight and take it with a sneer.

However, there is another version of the "Poem of the Day" was created as a protest against the music of J. Massenet [6, 118]. G. Faure was not a fan of this composer and his works are perceived as being too sugary. Perhaps the "Poem of the Day" was written as a parody of such works by Massenet, as "October poem", "April Poem", "Winter Poem". Thus not all musicologists adhere to this opinion, because, even if G. Faure was not thrilled with the creativity of J. Massenet, he could not deny the popularity of the composer and thus would not be ironic on this occasion.

We can also assume that the content of the song cycle reflects the three stages of human growing-up: youth, which is characterized by impulsiveness, enthusiasm; youth – vulnerability maximalism; maturity – calm and reconciliation. Ageing stage is not represented, because in the time of writing this piece by G. Faure was only 35 years old, and he did not know what old age brought. And the title of the "Poem of the day" means "a poem of life."

It is difficult to understand the true reasons for writing this song cycle, but it is obvious that the performer should be able to solve the riddle of genius himself, on the basis of musical and verbal text. This is the mystery and charm of the "Poem of the Day."

Tip for interpretation of this series lies in the fact that it was written in the *mélodie* genre, based on the relationship of verbal and musical text with grammar and phonetics of the French language. As musicologist M. Faure says, "French *mélodie* is glorification of poetry through music" [4, 351]. Therefore, in order to penetrate into the depths of the multidimensional musical-poetic material works by G. Fauré, it is necessary to analyze the source of S. Granmuzhena (rhythm analysis, phonetic, syntactic, and so on).

French poetry is typical of syllabic verse, verse in which the size is determined by the number of syllables in verse line, and the number of stresses and their location is not considered. This type of poetry is characteristic of the fixed-accented languages. In French, it is on the last syllable. For example, in the first "melody" «Rencontre», each line consists of 7 syllables, so syllabic size matches heptasyllabic. Due to the fact that all the syllables have a relative acoustic equation, there is an aesthetic awareness of the homogeneous sound of the poetic text. Since the French language is not reducing the vowels in unstressed position, it

forms the basis of its melody. Natural clarity and vigor of pronunciation of consonants allows to take clear text works. Through symbolic activity (the term of V. Levitsky) of French phonemes (nasal, uvular, labialized), in a poetic text there is laid a certain emotional tone, and every sound verbal text carries an important semantic load. For example, a common phoneme "é", "i", "l", the combination of vowels "é" and "è" with nasal one in the first monologue «Rencontre» give the product a soft and light tone, and the presence in the second «Toujours» such sounds and combinations of sounds like "s - fui" create a feeling of rapid breathing, excitement. Commonly occurring nasal phonemes to make the poetic text of Sh. Granmuzhen special charm and melody that was in tune with the aesthetic preferences of G. Fauré. Therefore, by creating a musical text "Poem of the Day", the composer emphasizes the dignity of poetry, constantly observing the poetic dimension of Sh. Granmuzhen, separating each new line, a longer duration.

After the French linguistic analysis of the source, we can say that the characteristic of French speech gradual ascents from start to end of a syllable within a rhythmic group in music of G. Faure receive individual intonation incarnation. In melodic line of Faure's miniatures transition from the previous high of sound rhythmic group to the lower unstressed syllable is followed by the next group is carried out smoothly, as evidenced by frequent league in musical text. Exclamatory sentences that reflect the expression of the main character, characterized by emphatic accent, tone exceeding logical. Sensual metaphors, which are abundant in the original, are organic as for lyrical and emotional content of a vocal part.

Due to music by G. Fauré in sound space miniature poetic texts penetrates thin spirituality, touching tenderness, melancholy light, deep drama, emotional calm. The whole range of internal sensations, embodied in the "Poem of the Day", the interpreter shall convey preserving the language culture, refined taste, heightened understanding of the author's intention.

In the view of French researcher Marie-Claire Beltrando-Pate for vocal works in the genre *mélodie* there are required specific performers and special listeners. The concept of "special performer" implies a singer with a sufficient amount of knowledge of the French language, able to understand the artistic integrity of the musical and poetic structure of vocal works by French composer and who can then sought to embody the secret meaning encoded in poetic and musical texts in performing interpretation. The concept of "special listener"



includes elite listener, someone who can understand and appreciate the intelligence and taste of composition creators (composers, poets, singers).

**Conclusions.** Charm of vocal music by G. Fauré is laid in matching of the musical intonations to subtle nuances of phonetic system of poetic language. A composer is an elegant interpreter of French lyric poetry, meets his tastes. Singers that included in their repertoire "Poem of the Day" and performing this work in the target language, deprives the listener of poetic text, resulting in lost charm of creative work of G. Fauré. Learning French is the most important link in understanding the mysteries of genius.

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