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**"SEVEN SONGS" ON POEMS BY E. KUHLMAN R. SCHUMANN:
STYLE AND FIGURATIVE AND SEMANTIC ASPECTS**

The article deals with intonation and figurative-semantic features of one of the last vocal cycles of R. Schumann, representing the relationship of the composer with the stylistics of the German Biedermeier.

Tags: *vocal cycle, Biedermeier, Romanticism, poetry of E. Kuhlman, chamber and vocal works by R. Schumann.*

The music world of R. Schumann, like polystylistic space of our time, brings an infinite number of antinomies connecting the polyphonic unity of extremely multidimensional world. In this respect, identity and heritage of the composer are remarkably in tune with our times. Creativity of R. Schumann in the diversity of its activity seems to be one of the most striking phenomena of German musical culture in the first half of the XIX century. The short career of the composer, however, embraced the most revealing style sides of musical life of Germany during mentioned period. His legacy, on the one hand, is usually regarded as "successive incarnation of romantic aesthetics", which manifests itself through the "pathos of bold innovation, a daring call of intransigence and the highest emotional contribution ... On the other hand, consistently inherent Schumann's objectivism should be noted which does not allow to classify it to the representatives of the so-called "devil" direction of romanticism, which manifests itself in a sustained commitment to traditions, in a sober view of the nature of things, as well as inherited from Jean Paul endeavor to counter the ordinary to the sublime, exquisitely refined to stressed uncomplicated "[11, p. 144].

The foregoing leads to the fact of stylistic evolution of art by R. Schumann and the corresponding shift from clearly defined romantic innovation and emotional statements to the obvious priority of the rational principle, to restrict the immediacy of emotional displays. 40 years appear in the role of landmark period in this case, when "... the pressure, the noncon-

formist enthusiasm gradually weakens in all areas of Schumann's activity, without which it is impossible to imagine his work of the previous period" [11, p. 147].

Genre-typological parameters like "stylistic turn" of R. Schumann's art and its outcome correlate primarily with signs of Biedermeier, quiet significant to German culture in the first half of the XIX century as a whole.

Biedermeier is seen as a characteristic historical and cultural phenomenon of the Restoration (1815-1848) in most sources of art [see more details: 2, p. 712]. A character - symbol of this style Gottlieb Biedermeier and his analogues are widely represented in the poetry of A. Kussmaul, L. Ayhrodt and their contemporaries. Its exemplary qualities are simplicity, humility, integrity, desire for family welfare, religion. The works of this style represent a synthesis of the spiritual and the mundane, "everyday life, imbued with religiosity" [7, p. 22-23] and gravitate to the themes of family, childhood, characterized by spiritual edification and detailed interest to the human living space and imprinted "big" significant than "small" means.

Signs of Biedermeier style are evident in many later works of R. Schumann, among which a special place is occupied by the vocal cycle "Seven Songs" (Op. 104) on the verses of E. Kuhlman, created in 1851. The mentioned essay until recently has not come to the attention of Russian researchers. According to D. Zhytomyrsky, the composer's treatment to poetry of E. Kuhlman was seen as an obvious "decline" of the literary criteria, connected with "the general unevenness of his late work" [5, p. 7]. However, in recent decades there has been a qualitative reassessment of the later works of R. Schumann, in particular, the cycle on poems by E. Kuhlman, as evidenced by domestic research and performance practice. [3] The foregoing leads to **the relevance of** the theme of this article. Its **subject** is oriented to the poetic intonation uniqueness of the mentioned cycle of R. Schumann in the context of genre and stylistic specificity of the German Biedermeier.

The fact of R. Schumann's dedication to the creativity of E. Kuhlman is one indication of high artistic value of her poetry, which has repeatedly been confirmed by the composer himself, who wrote the following: "In my opinion, it exists solely, and not only as a poet." "... It is truly a blessed island, popping out of the chaos of our time" [4, p. 112]. In "Seven Songs" R. Schumann clarifies his attitude and position to the person and work of the poet, introducing his author "Dedication" to vocal cycle and comments on each of the songs, which makes this product unique among similar Schumann's compositions.

G. Ganzburg defines it in one of his articles as "a masterpiece of Schumann's late style, heavily saturated with romantic imagery" [4, p. 24] that, in our opinion, is not quite correct, because the idea of the cycle, the nature of his character is more correlated with the themes and imagery of the German Biedermeier.

"Seven Songs" on poems by E. Kuhlmann are defined by R. Schumann as "modest songs" which were originally intended neither to exclusiveness of any character that is not focused only on herself and on her own inner "I" nor any fundamental creative discoveries, copyright and performing manifestations of individualism. The emphasis of R. Schumann on the personality of the protagonist-poet whose life was spent in "quiet obscurity and deep poverty" and, at the same time, "was rich in joy" was seen. Extremely simple, concise open poems of E. Kuhlman both are regarded by the composer as "the lessons of the highest wisdom in clever poetic terms" by analogy of Biedermeier imprinting of "the big" by "the small" means.

The song "*My moon, cute moon*" that distinguishes an appeal to the moon, at first glance, is focused on the romantic imagery of the circle. However the semantic implication of E. Kuhlman's poetry is of a fundamentally different nature. If the romantic interpretation of the moon and the night is always a precedent hero's concentration on his own internal experiences through which he evaluates and perceives the world, E. Kuhlman's hero-

author focuses primarily on the experience of the illness of the mother - the only person close to her left after the death of his father and six brothers. In this regard, the song makes sense not so much as a portrait of the heroine, but as the dedication to the mother, as evidenced by the preface of the R. Schumann, for whom such a poetic text may also represents a personal, autobiographical interest. As E. Kuhlman, the composer always felt an inner spiritual connection and support of his mother. However, despite the tragedy of the situation of the heroine, the overall tone of the song is surprisingly enlightened, due to the tone of musical composition from g - moll in G - dur and the corresponding evolution shaped by sadness, empathy to the enlightened hope. The emphasis is peculiar in the text on the image of tears. "The moon of looking at the world through the tears" is a typical image, not only sentimental poetry, but also Biedermeier [6, p. 168-169], appearing not only as a symbol of grief and tragedy, but in a sign of light, hope and purification. The song is amazing and simple in composition (ABC), and the texture, reminding many of the samples "Album of Songs for the Young." A similar analogy is quite natural, as the heroine of the analyzed cycle is a child, although located in non-infant situation.

The idea of the third cycle of the song *"You called me poor"* at G. Ganzburg is associated with such revealing R. Schumann's aesthetics of "contrasting everyday, mundane world of inhabitants and the scope of the ideal of the sublime, to which the artist is attracted attention " [4, p. 114]. In our opinion, this song has a slightly different semantic aspect, in part prompted by the comment of R. Schumann: "Apparently, foolish children sometimes reproached her in poverty; next song is the answer to that. " The answer of the heroine to the reproach of poverty is not an expression of resentment, but a call to the discovery of the beauty of the world that are able to replace all her earthly wealth.

"You called me a poor - you are wrong, my friend.

Wake up with a ray of dawn, look at the world around:

*The light of dawn shines above the hut mine,
And the rain falls on the roof of gold, look! "*

There is no trace of resentment and a sense of its own separateness from the world of people in the tone of the heroine's expressions, but there is forgiveness, regret and sympathy to those who have not yet given the chance of happiness of the true beauty vision, harmony, peace and nature. Such an obvious implication of the song to the full extent relate not so much to the romantic "two-worldness" and irony (which G. Ganzburg hints), but the ideas of Biedermeier ethics and its main precepts of modesty, humility, self-restraint and contentment with little. The musical material of the song was organized on the basis of 3 hour - composition, based on the opposition of framing the choral sections (g - moll), overlapping vocal and enthusiastic and contemplative lyricism of middle part (Es - dur). Intonation and middle tone section of the song is comparable with the final cycle, marking the acceptance of death and it peacefully, enlightened perception.

The song "*Give, cloud, my hand*" G. Ganzburg regards as "the culmination of a dramatic cycle that is in the area of " golden section ", as the embodiment of the cultured romantic art of "fluttering in anticipation of otherworldly "[4, p. 115]. Technically, such a position is supported by the general upbeat emotional character of this monologue, a dramatic appeal to the c - moll, first appears here, active in the dynamic and vocal intonation respect. However, in the poem E. Kuhlman, as well as in the song by R. Schumann, there is another significant topic ignored by researchers, that is a constant spiritual connection with similar character (father, brother), which can not be interrupted even by death. Her attitude, outlook, in effect, are deprived of romantic ambivalence because the harmony and beauty of the real world, which she feels deeply and subtly, in spite of her youth, is inseparable from the other world for her, forming with it a whole:

*"You stretch out your hand to me, the cloud, a free brother!
I will meet older brothers near the gates of heaven. "*

Sense direction of the song is rather focused on the embodiment of spiritual resistance of the heroine, located at the "frontier" of being and equally who receive the earthly and overhead, which is confirmed by the remark of R. Schumann "Mit Affect" in the vocal works. Reflecting on the importance of high spirit and passion in the European classical music V. Medushevsky notes the following: "The music of Bach and other Baroque composers, clarifying the connection of earthly and heavenly being taken in once, was the essence of passion. In the classic-romantic music it is a vertical connection, having turned into 90 degrees, it became horizontal. It revealed itself over time. The essence of development has been the rise in the spiritual heights of eternity "[8, p. 14]. Note that this is also the direction and meaning of Biedermeier play, whose characters upon a little commensurate and orient your life path in accordance with the eternal spiritual laws of existence.

Samples of vocal creativity of R. Schumann marked by the remark "Mit Affekt" (or "Mit Affect"), show the "culminating point" of such a "spiritual ascension." Among them - the anonymous heroes of the "Spanish Songs" (Op. 74) on the texts of E. Geibel ("Melancholia", "Recognition"), who are in the "borderlands" of life and death, as well as the "Daughter of Ievfay" (Op. 95) (J. Byron). The image of the latter is the most revealing: detailed pathetic monologue of opera type plays heroine of classicist type, showing the spiritual willingness to sacrifice herself for the salvation of her father and the people.

The heroine-author E. Kuhlman, unlike Ievfay's daughter, much more modest, and is not intended to perform such high socio-historical mission. But the meaning of her "spiritual ascent", enclosed in a rack difficulty transferring, harmonious worldview and deep spiritual memory of the neighbors (living and dead), is no less significant, although it is implemented as part of a modest monologue. However, the emotion qualities of its highest sense are presented in the song of the analyzed cycle as an composer's ap-

peal to harmonized Phrygian turnover (incomplete embodiment), initially determining by its spirit hero's tone. Its sense symbolic is added by an abundance of semantic symbolism descending melodic lines, chromatic interval release. This tone c - moll, estimated at affective characteristic of tonality as "gloomy and sad", is largely "enlightened" by the introduction of the same name majeure (anticipation of the meeting with his father). It is peculiar that considered monologue does not receive tonal sustainable completion: the dominant c - moll is permitted only in the next song, connecting again in a whole mystical and the real life experiences of the heroine.

The song *"Flowers have withered a long time"* in conjunction with the final cycle number *"My prow can not be restrained"* depicts the heroine of a premonition of his own death and her enlightened perception. The only thought that darkens for her departure from "the sea of life", is the mother's grief, left alone, as R. Schumann indicated in his comments: "Her early death seemed imminent, only thought about her mother, which would be left, caused deep pain." However, the cycle result-output becomes the same conviction and belief in the reality of eternity and spiritual relationship with beloved people, which can not be broken even by death. "Far wonderful shore" of another world, which meets "each sail" without "hostile storms" we correlate in the poems of E. Kuhlman and song by R. Schumann rather with ideas of Christian reward for righteous living, as well as the symbolism of a boat, a ship in the German painting of the first half of XIX century, including representants and Biedermeier (L. Richter), served as a metaphor for human life, while the "harbor", "shore" were associated with the beginning or end of the earthly journey [see: 10, 284-285, 318]. The fate of the heroine, high spiritual tone of her world perception is also similar to the "gentle law" of A. Stifter, who was a prominent representative of the Austrian Biedermeier. According to his position, the "great life" is one that is "full of simplicity, fairness, its range of activities, the love of beauty in connection with a quiet death" [1, p. 154].

Enlightened nature of the last song of the cycle is defined by the dominance Es - dur, firstly heard in the song "You called me poor" and integrates the idea of the harmony of heaven and earth within the reporting cycle. Characteristically, the vocal part has not fully sustainable conclusion. The piano picks up melody line, bringing in its small postlude musical thought to its logical end, summing up through the "spatial" ch. 5 enlightened diatonic Es - dur.

Thus, the analysis of R. Schumann's cycle "Seven Songs" on poems by E. Kuhlman allows you to draw conclusions about the features of the artwork, determining its relationship with the stylistic parameters of Biedermeier art, and fundamentally different from the romantic counterparts. Its specificity is determined, above all, by the qualities of the character, extreme modesty and simplicity which simultaneously is associated with a rich inner spiritual world. The principal properties of its nature, can be considered concentration not so much on itself (although reasons are obvious for it), their experiences, like romantic heroes, but on the idea of a memorial near. The tragic circumstances of life, however, does not lead her to discord with the environment and the romantic "two-worldness", but only reinforce its positive, holistic worldview, based on patriarchal religious (Christian) values - love for their native home, the family, caring for others, contentment etc. Death for her is not a challenge to the world (as, for example, for the heroes of F. Schubert), but inevitable, that ultimately is not perceived as a tragedy, but becomes a new stage of spiritual ascent, awareness integrity, and the relationship of earth and heaven. As such R. Schumann himself perceived character-author of his song of the cycle: "... She left us easily, like an angel, having transferred from one shore to the other and leaving behind a string of receding into the distance shining traces of the heavenly vision."

The terms of musical means of expression in the vocal cycle of this kind is simple, minimized, principally far from the romantic "innovation" in the field of vocal and piano part (limiting the number of Postludes) and more

oriented to adapt to the German chamber vocal lyricism techniques of musical rhetoric .

What has been said in many ways defines the features of the interpretation of this cycle and its modest interpretive fate due to unique flavor and characteristics. The latter, according to O. Losev, makes it impossible for its existence in the traditional forms of vocal concert and performance practice. "The musician has to play and sing [it] for himself, delving into the lyrics and comments, and then find and read the poems of Elizabeth Kuhlman." Developing this idea, Mr. Ganzburg logically connects the conditions of existence of this song cycle with the amateur domestic music-making [4, p. 116], and add to its associated ethical and educational, edifying functions, banners, as well as in the art of Biedermeier, the communion through the sphere of popular, public to the High, the Eternal.

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