

THE STYLISTIC OF SYMBOLISM IN COMPOSER-PERFORMING PRACTICE AT THE END OF 18TH AND THE BEGINNING OF 19TH CENTURIES

The purpose of the research. The study is focused on the disclosure of the role and identification of stylistic particularities of the symbolism in the composer-artistic practice at the 18th – 19th centuries. The positions of intonational approach of Asafiev's school and elaborations of his followers such as Polish (R. Ingarden, Z. Lissa, etc.) and German (D. Kamper, H. Steger, etc.) musicologists, became the **methodological base** of the study. The musicologists given above were able to combine the current stylistic position and pre-symbolic trends. Respectively the works that may shed light on the methodology of the symbolism at the musical-instrumental context were used in this study. **The scientific novelty** of this study lies in accentuating the stylistic features and the role of the symbolic and pre-symbolic characteristics of the instrumental piano specificity at the context of the composer-performing practice at the turn of 18th and 19th centuries. **The conclusions.** Genre preferences in art and in the first place music are determined by pre-symbolic characteristics of the early romanticism for example: the religious symbolism, which evolved under the influence of the "celtomania" and offered the nocturne as an image, which combines the druistic cult of the Moon and the early Christian psalmody; the interest to the topic-signs, genre-signs including genre typologies of the prelude-etude, which in romantic version of the aesthetic "Rapture" captured something, that was considered an ordinary, imperceptible in the aesthetic classification, adopted outside the romanticism; the German "Biedermaeier" is characterized by its attraction to the expression of the "empire style in the chamberness" (provoked to find the art monumentalism in "small" genres like a prelude-etude-nocturne etc.)

Key words: symbolism, romanticism, impressionism, the composer-performing practice.

Трофімов Антон, аспірант Yasar University Graduate School of Social Sciences, Art and Design Proficiency Program

Стилістика символізму в композиторсько-виконавській діяльності: кінець XVIII – початок XIX століття

Мета дослідження. Дослідження присвячене розкриттю ролі та виявленню стилістичних особливостей прояву символізму в контексті культурно-мистецьких тенденцій межі XVIII-XIX століть у сфері композиторсько-виконавської діяльності. **Методологічною основою** дослідження виступають позиції інтонаційного підходу школи Б. Асаф'єва, продовжені розробками польських музикознавців (Р. Ингардена, З. Лісса та ін.), а також німецького музикознавства (Д.Кемпер, Х. Штегер та ін.), які органічно поєднали цю стилістичну позицію з предсимволістськими тенденціями. Відповідно, залучені праці, які висвітлюють методологію символізму в її музично-інструментальному прояві (Ж.Кассу). **Наукова новизна** полягає в тому, що виокремлені стилістичні особливості та роль предсимволістичних і власне символістичних показників у інструментально-фортепіанній специфіці їх переломлення у сфері композиторсько-виконавської діяльності на рубежі XVIII-XIX століть. **Висновки.** Предсимволістські риси раннього романтизму визначають жанрові уподобання у мистецтві в цілому та в музиці в першу чергу, а саме: відображення ознак церковного символізму в мистецтві, що формувалося у руслі "кельтоманії" кінця XVIII – початку XIX ст. і висунуло ноктюрн як образ, що поєднував друїстичний культ Місяця і раннього християнського псалмоспіву; інтерес до тем-знаків, жанрів-знаків, у числі яких жанрові типології прелюдії-етюду (відобразили у романтичній версії естетичного "вознесіння" того, що у прийнятій поза романтизмом естетичній класифікації трактувалося як буденне, непомітне); німецький бідермаєр, з його тяжінням до втілення "ампіру у камерності" (провокував пошуки художнього монументалізму в "малих" жанрах типу прелюдії-етюду-ноктюрну та ін.).

Ключові слова: символізм, романтизм, імпресіонізм, композиторсько-виконавська діяльність.

Трофімов Антон, аспірант Yasar University Graduate School of Social Sciences Art, and Design Proficiency Program

Стилістика символізму в композиторсько-исполнительской деятельности: конец XVIII – начало XIX столетия

Цель исследования. Исследование посвящено раскрытию роли и выявлению стилистических особенностей проявления символизма в контексте культурно-художественных тенденций рубежа XVIII-XIX веков в области композиторско-исполнительской деятельности. **Методологической основой** исследования выступают позиции интонационного подхода школы Б. Асафьева, продолженные разработками польских музыковедов (Р. Ингардена, З. Лиссы и др.), а также немецкого музыковедения (Д.Кемпер, Х. Штегер и др.), органично сочетающие данную стилистическую позицию с предсимволистскими тенденциями. Соответственно, привлечены работы, освещающие методологию символизма в её музыкально-инструментальном проявлении (Ж.Кассу). **Научная новизна** работы заключается в том, что выделены стилистические особенности и роль предсимволистских и собственно символистских показателей в инструментально-фортепианной специфике их преломления в области композиторско-исполнительской деятельности на рубеже XVIII-XIX веков. **Выводы.** Предсимволистские черты раннего романтизма определяют жанровые предпочтения в искусстве в целом и в музыке в первую очередь, а именно: отражение признаков церковного символизма в искусстве, формировавшегося в русле "кельтомании" конца XVIII – начала XIX ст. и выдвинувшего ноктюрн в качестве образа, соединявшего друиетический культ Луны и

раннехристианское псалмопение; интерес к темам-знакам, жанрам-знакам, в числе которых жанровые типологии прелюдии-этюда (запечатлевшие в романтической версии эстетическое "вознесения" того, что в принятой вне романтизма эстетической классификации понималось как обыденное, незаметное); немецкий "бидермайер" с его тяготением к воплощению "ампира в камерности" (провоцировал поиски художественного монументализма в "малых" жанрах типа прелюдии-этюда-ноктюрна и др.).

Ключевые слова: символизм, романтизм, импрессионизм, композиторско-исполнительская деятельность.

Relevance of the research topic. The emergence of symbolism as the art movement was defined by the end of 18th century. At the exact time the phenomenon of W. Blake (a well-known poet, painter, philosopher and mystic in one person) has been formed. Among his disciples it is possible to highlight the "Pre-Raphaelites" of 18th century (who were painters, poets and philosophers at the same time), the "universum" of R. Wagner [9], a whole cohort of French and Russian symbolists and other representatives of this movement from all over the world.

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The concept of symbolism is inextricably linked to the heritage of ecclesiastical culture of the Middle Ages, the idea of which (the creation of the world by Spirit) confronted the mechanistic materialism of The Enlightenment (the 18th – 19th centuries). That idea characterized the "century of romanticism" (the 19th century) as the age of the religious, in particular, the Orthodox Enlightenment [5, 90-93]. The general lines of W. Blake's imageries of his pictures are the story of the World's creation by perfect beginning and the Christian's martyrdom as the compassionate agenda, for example: "Compassion" (1795), "Elohim creating Adam" (1800). The author (J. Cassou) of the "Encyclopedia of Symbolism" notes: "Three great artists- visionaries – Goya, Blake and Fusli – laid the groundwork of the art development by the end of 18th century, that returned the priority of Spirit over the matter" [4, 37].

It is worth highlighting W. Blake among this triad, due to the "synesthesia" of author's thinking, which became the hallmark of the classic symbolism combining the poetic diction (word) with mystic-religious epiphany in art or in artistic declaration.

It is understood that "sense of touch" of compounds such as poetry-painting, poetry-music-philosophy, music-poetry etc., highlights the symbolic art principle and the relevance of musical-"music" quality of these compounds.

The last one characterized "the music of the sphere" (*musica universalis*), which cannot be heard, but can be imagined, and this music differs significantly from self-contained musical art of the Post-Renaissance Europe. Symbolists cultivated "musical painting" (pre-raphaelites), "musical poetry" (French, Russian symbolism, the symbolism of R. M. Rilke). Their scale presented the allusive constructions formed by the rhythm-phonetic and composite constructions, not as sounds-tones.

Music, in symbolists' view, is valuable of its esthetic abstraction, but not of its romantic-realistic ability "to implement pictures and mores" [4, 20]. Symbolists are not interested in material side of existence. J. Cassou summarizes: "Symbolists ... are wrapped in the mystery of temporality and subjectivity. The requirement to express itself is no longer touching to what is happening in space... It is ready to become a pure pause, suspense or an elusive, even soundless sigh..." [4, 20]. And also "...in the symbolists' age music will become a dominant art, which will comply precisely with its preferences and ambitions" [4, 20].

J. Cassou compiles concisely the idealistic-orientated feature of the World vision: "According to the philosophical dictionary of symbolism, it mainly represents the idealism" [4, 16]. The position of P. Gauguin, for whom the "graphic impression" of Impressionism was "naturalistic-realistic" and who associates himself with symbolism is provided below. "Gauguin cultivated the symbol and the synthesis as opposed to the impressionists, considering their creativity narrow and pointless. In fact, the lifeblood and the vital energy of the Impressionism are determined, above all, by sensation, which brings Impressionism, naturalism and realism together" [4, 16].

The Wagner's philosophic novitiate (the combination of L. Feuerbach's rationalism and irrationalism of A. Schopenhauer in philosophical mysticism of the mystical "musical drama") proved to be a source of the idealists-symbolists' art of church service. "The worship of Wagner giving an important role to the ideas, is shaped in the form of symbols and leitmotifs in the great system of his theatre in Bayreuth, where pilgrims converged to from all over the world" [4, 20-21].

Features of the symbolism (acting as method and style) listed above make it possible to highlight them in acts of art that reflects so-called the transition period, for example the period of changing from classicism to romanticism in the 18th and 19th centuries. However, this set enables finding out many other stylistic and genre typologies, which became noticed much later. W. Blake, an artist, a poet and a philosopher in one person, was a representative of symbolism at the turn of 18th and 19th centuries. His worldview reflected some tendencies of mindset of antirational norms grouped around the activity of masons, who took a seat on the political map of the Europe in the end of 18th century, when they led the French Revolution in 1789.

F. Gets, the author of "The Magic Flute", in dramatization of this book by W. Felsenstein in *Komische Opera Berlin* (1954) [8], noticed "the influence of stonemasons" and "the Egyptian problem" were the main factors that engendering the symbolism of Mozart's "magic flute" and "focusing on the symbolism of the

Egyptian mysteries", which became popular in Vienna [8, 37]. I. Von Born, who was a spiritual leader of the "stonemasons" of Vienna, pointed to the "On the Mysteries of the Egyptians" discovered the mystery of the legacy of priests' union in ancient times. F. Getz draws the parallels between the Mozart, masons and the Masonic orientation of the early romanticists [8, 37].

In our presentation, the focus is on the symbolic attractions of the worldview, which formed an entire interests' field of representatives of the outgoing rationalistic-classicistic generation and the new generation of romanticism. The German Biedermaier (with its analogies in the romantic art of various European countries, in particular Russia and Ukraine, in creation of the directions of the "home" and "provincial" styles by N. Gogol and Russian romanticist Alabiev-Varlamov-Gurilev) had a commitment for the symbolism of "the empire style of the chamberness" – the change of the empire form in a spirit of intimacy and home comfort. The principle (the empire style in intimate) given above implied the pure symbolic capturing, but not the adequate extensive one, and exactly this moment of symbolization was giving a sign of the absurdity of this idea's embodiment. In the end of 18th and the beginning of 19th centuries the Modern had an obvious tendency of showing its Neobiedermaier (the principal miniaturism of Ch. Wolf, "new viennists", who had grown up on extensive operas of Wagner). Returning to the biedermaier as such, it is possible to find the examples of it in creativity of F. Schubert and F. Mendelssohn, so these authors had a lot of pre-symbolic rate of pictures in their music.

The dissertations of I. Botvinov[3] and D. Androsova [1] contain the information about the symbolic features of the F. Schubert's works. The "conciseness" to the song-chamber image as an example of monumental "empire" quality as an example is the Schubert' song named "Der Doppelgänger" (the author of its text is Ch. Cheine), the J. S. Bach' baroque massiveness of which was symbolized by the theme-quote of Fuga by the well-tempered clavier (WTC) and choral texture that were associated with the Lutheran religiosity of this composer. So in music of Schubert's song there is a sign-imagery of the creator of Passions presents as an "excruciating doppelgänger". The lengthy repetitions of the ideas of Bach's instrumental-choral creativity were added to the song by Schubert. It was purely the chamber-"home" context of the song such as.

The example of such understanding of Biedermaier genre, which became one of the romanticism's signs is the "romantic nocturne" crated by J. Field in a spirit of home saloon piano "aria-song without words", but still keeping the conceptual burden of the early Christian religious "three psalms" of the choral and symbolic-monumental music within the meaning [6, 50].

This aspect of symbolic pressure of romantically nocturne is extremely important connecting with understanding the creativity of Chopin, for whom the genre of nocturne was in an important focus (like it does for all the romanticists).

The most amazing example of Biedermaier in popular music is a waltz (a ballroom dancing, which is danced "on the toes"). There is also stated that this dance originates in German peasant music. However, the ballroom-ballet choreography of the dance contained the symbols, which has nothing to do with the German peasant quality of the pillar (by the weight of the body) on every strong downbeat. "Dances on the toes", from which once will stems the dance on pointe of the romantic ballet, owes the folklore layer of Irish-Celts kept their traditions of "de-materialism", including the dance on the toes.

In the encyclopedic edition of Korolov's redaction it is indicated: "At the turn of the 18th – 19th centuries the Celtomania stalked the Europe: all the intellectuals, all the educated people of those time felt obliged to voice publicly their interest in legacy of Celts" [7, 525]. In 1760 the publication of "The Works of Ossian" by J. Macpherson determined the importance of the "Celtic Mysticism" in literature editions; for example, the demonstrative "Celtic Symbols" in young Pushkin's poem – "Ruslan and Lyudmila" (Finn, the magician, the father of Ossian). The modern significance in the popular sphere of Irish dances "on the toes" makes it possible to easily find out the folklore-mental origin of the ballet pointe of M. Taglioni.

And the fact, that German landlers, "raised in the air" by the ballet plasticity of "sliding on the toes" indicates a symbolization in this choreographic "amendment" – the connection with the Celtic traditions, which are topical in cultural predilections. And the fact that the monumental layer of the early Christians' knightly culture was "squeezed" into the unassuming daily life of dance gatherings, makes the "Celtic reference" recognizable.

There is a "hidden baladness" of waltz sounding, if it is meant not by the etymology (a dance song), but by the genre-type, which was formed in Modern times: a massage of irregular situation and regular people, who are eventful dialogueness of the ballad. In waltz the imagery of the "dialogue" of the German and accent Celtic words, the complex of early Christians, are symbolized by the kind of the "melodic float" of the waltz melody, increasing whatever the scheme of rhythm of three beats. So, the romanticism is acutely felt this in waltz drama, filling the images of Ideals and Love with waltz features.

Thus, early romanticism, representing a new way of thinking, was more stylistically more organically addressed to symbolization, to an inadequate artistic manifestation of ideas-images. The experience of religious art was all the more in demand, so romantic ideas lined up in opposition to the rationalistic attitudes of the previous stage of historical human existence. The symbolism of religious ideas, in unity with the stylistic simultaneity of the symbolization of the tendencies was formed by artistic expressiveness, gave rise to the combined intensity of pre-symbolistic acts in the art of the late 18th and early 19th centuries, defining in the romantic age as a whole the essentiality of the symbolic etymology.

One of the sides of the musical senses' symbolization of early romanticism is the prelude-etude, the genre symbiosis, which etymologically related to the religious practice and the idea of the Doctrine in general. Subsequently, the French poet A. Lamartine, whose romanticism from the outset was attracted to spiritualism, according to which the earthly vale is only a pale reflection in the eve of the otherworldly blessedness. So A. Lamartine described the concept of "Preludes" that inspired F. Liszt to create one of the best poems with the same name. Lamartine's religious views, as well as Liszt's, created in the genre content of prelude-pretudes a certain ramified metaphor, one of whose poles was the idea of daily, ordinary manifestation of the church service with the obligatory prelude-orientated the tonality of singing, while the other semantic polarity was the religious idea of the "Earthly prelude" to the life of the Eternal.

The first of the metaphor's components – the prelude-introduction, which is not separable from the "etude", "sketch" of what will become a thematic contour in the melody of the cantal psalm or a fugue built on its motif (the ratio of the "small suite" of the prelude – the fugue of the pre-Bach traditions (the time when the traditions of Bach had not been formed yet). But the antithesis of romantic thinking dictated the combinatorial transformation of the "incompleteness of manifestation" of the artistic setting of the etude – into something opposite: an artistic etude of romanticists-composers. The symbolization of this "miracle of transfiguration" was in some cases just demonstrative – as in the case of the Second etude, op. Chopin, who composed the fingering version of the Etude by I. Moshelles.

The conclusions. So, pre-symbolic discoveries of early romanticism report certain trends in genre prevalence in art and music in the first place:

- the capturing the features of the religious symbolism, which evolved under the influence of the "Celtomania" and offered a nocturne as an image, combining the druistic cult of the Moon and the early Christian's psalmody;
- the interest to the topic-signs, genre-signs including genre typologies of the prelude-etude, which in romantic version of the aesthetic "Rapture" captured something, that was considered an ordinary, imperceptible in aesthetic classification, adopted outside the romanticism;
- the German "Biedermaeier" is characterized by its attraction to the expression of the "empire in the chamberness" (provoked to find the art monumentalism in "small" genres like a prelude-etude-nocturne etc.).

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