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«THE TRIUMPHAL SONG» BY J. BRAHMS AT THE CONTEXT OF THE GERMAN SPIRITUAL, HISTORICAL AND MUSICAL TRADITION OF THE SECOND HALF OF THE XIX CENTURY

The purpose of the article is to identify the genre-intonational uniqueness of the «Triumphal Song» by J. Brahms in the spirit of the style and style of German culture and music of the second half of the XIX century. **The methodology** of the work is based on the intonation concept of music from the perspective of stylistic, etymological analysis, as well as on the interdisciplinary, historical and cultural approaches, which allow revealing the spiritual-semantic and poetic-intonational features of the «Triumphal Song» by I. Brahms. **The scientific novelty** of the research is determined by its analytical perspective, which takes into account not only the genre-style specificity of the composer's work but also the organic elements of its interaction with the German national spiritual and religious tradition, which was actualized during the formation of the German Empire. **Conclusions.** The generalization of the spiritual-semantic and intonational indicators of the «Triumphal Song» by J. Brahms indicates that the title work originated at the intersection of the composer's neoclassical and non-architectural quest, as well as the centuries-old traditions of the German Protestant culture, guided by its basic spiritual settings. Among the latter, a significant place belongs to the imperative of God's glory, which determines the spiritual meaning of being a person and his creative self-realization. Its essence in conjunction with the German national imperial idea is also embedded in the content of «The Triumphal Song» by I. Brahms, whose genre ambiguity, synthesizing the typology of German Lied, Te Deum, and Protestant hymnology, reflected in the music-intonational language and hymn-choral quotes organic unity. German spiritual and state-imperial world perception of the second half of the XIX century.

Key words: «The Triumphal Song» by I. Brahms, choral art by I. Brahms, Protestantism, German culture, Protestant choir, Christian praise.

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«Тріумфальна пісня» Й. Брамса в контексті німецької духовно-історичної та музичної традиції другої половини XIX століття

Мета статті – виявлення жанрово-інтонаційної унікальності «Тріумфальної пісні» Й. Брамса у річці духовно-стильових шукань німецької культури і музики другої половини XIX століття. **Методологічна** основа роботи спирається на інтонаційну концепцію музики в ракурсі стилістичного, етимологічного аналізу, а також на міждисциплінарний та історико-культурологічний підходи, що дозволяють виявити духовно-сміслові та поетико-інтонаційні особливості «Тріумфальної пісні» Й. Брамса. **Наукова новизна** дослідження визначена її аналітичним ракурсом, що враховує не тільки жанрово-стильову специфіку творчості композитора, але й органіку її взаємодії з німецькою національною духовно-релігійною традицією, актуалізованою в період формування Германської імперії. **Висновки.** Узагальнення духовно-сміслових та інтонаційних показників «Тріумфальної пісні» Й. Брамса свідчить про те, що названий твір виник на перетині неокласичних та необарочних шукань композитора, а також вікових традицій німецької протестантської культури, скерованої її базовими духовними настановами. Серед останніх суттєве місце належить імперативу про Божу Славу, що визначає духовний сенс буття людини та її творчої самореалізації. Його сутність у поєднанні з піднесенням німецької національної імперської ідеї закладена також і у змісті «Тріумфальної пісні» Й. Брамса, жанрова багатозначність якої, синтезуючи типологію німецької Lied, TeDeum та протестантської

гімнології, відобразила у музично-інтонаційній мові та гімнічно-хоральних цитатах органіку єднання німецького духовного та державно-імперського світовідчуття другої половини XIX століття.

Ключові слова: «Триумфальна пісня» Й. Брамса, хорова творчість Й. Брамса, протестантизм, німецька культура, протестантський хорал, християнське славослів'я.

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Цель работы – выявление жанрово-интонационной уникальности «Триумфальной песни» И. Брамса в русле духовно-стилевых исканий немецкой культуры и музыки второй половины XIX столетия. **Методологическая** база работы опирается на интонационную концепцию музыки в ракурсе стилистического, этимологического анализа, а также на междисциплинарный и историко-культурологический подходы, позволяющие выявить духовно-смысловые и поэтико-интонационные особенности «Триумфальной песни» И. Брамса. **Научная новизна** исследования определена ее аналитическим ракурсом, учитывающим не только жанрово-стилевую специфику творчества композитора, но и органику ее взаимодействия с немецкой национальной духовно-религиозной традицией, актуализировавшейся в период формирования Германской империи. **Выводы.** Обобщение духовно-смысловых и интонационных показателей «Триумфальной песни» И. Брамса свидетельствует о том, что названное произведение возникло на пересечении неоклассических и необарочных исканий композитора, а также вековых традиций немецкой протестантской культуры, руководимой ее базовыми духовными установками. Среди последних существенное место принадлежит императиву о Божьей Славе, определяющей духовный смысл бытия человека и его творческой самореализации. Его сущность в соединении с немецкой национальной имперской идеей заложена также и в содержании «Триумфальной песни» И. Брамса, жанровая многозначность которой, синтезируя типологию немецкой Lied, TeDeum и протестантской гимнологии, отобразила в музыкально-интонационном языке и гимнічно-хоральных цитатах органику единения немецкого духовного и государственно-имперского мироощущения второй половины XIX столетия.

Ключевые слова: «Триумфальная песня» И. Брамса, хоровое творчество И. Брамса, протестантизм, немецкая культура, протестантский хорал, христианское славословие.

Relevance of the research. The creativity of Brahms is a significant part of the German cultural, historical and musical tradition of the XIX century. One of the outstanding qualities of his legacy is inexhaustibility and spiritual and semantic diversity. According to K. Tsareva, " the prospects of Brahms art is one of the most difficult issues, which arise at the connection with his work. Contemporaries. <...> we saw at him as zealous guardian of tradition, but we clearly feel him our contemporary <...> For the art of the XIX century, tradition is primarily a memory, the connection of times, the continuity of culture <...> "Good memory" was common to all the great. But perhaps the music of the nineteenth century, namely the Brahms befell so clearly embody this trend of revisiting the past in search of moral support, at the pursuit of the ideal wisdom and beauty" [20, 13]. This is also correlative with the "Triumphal song" (Op. 55) of the composer. It concentrates on its creative and spiritual experience, and its relation to German cultural and historical realities of the second half of the XIX century, in particular with the unification of Germany.

Analysis of research and publications Russian and foreign musicological literature devoted to the work of Brahms is quite various. It is represented by well-known monographs and publications of M. Kalbek, K. Geiringer [5], K. Tsareva [20], as well as dissertations of recent decades [1; 9; 14]. S. I. Rogovoy's research [15] is focused on the generalization of the personality and creativity of the composer, is considered through the prism of his epistolary heritage, while one of the sections of the dissertation of A. V. Muravsko [12] is focused on the genre-style and confessional specifics of the "German Requiem" I. Brahms, who largely determined the spiritual and religious world of the author, thereby indicating its connection with the past and the present. The latter was reflected in the poetics of the "triumphal song". These sources can be supplemented with anniversary publications devoted to the author's creative biography, illuminating the spiritual and intellectual aspects of his work and personality, which were manifested in various genre areas [7; 8; 10; 18]. However, the genre-style and national-spiritual specificity of many choral works. Brahms, including the "triumphal song" as one of the key opuses of the Mature period of creativity, has not become the subject of art criticism and musical and cultural generalizations yet. It determines the relevance of the topic of the article.

The purpose of the article is to identify the genre-intonation uniqueness of the "triumphal song" by I. Brahms in the course of spiritual and style searches of German culture and music of the second half of the XIX century.

The methodological basis of the work is based on the intonation concept of music from the perspective of stylistic, etymological analysis, as well as interdisciplinary, historical and cultural approaches to identify the spiritual-semantic and poetic-intonation features of the "triumphal song" by I. Brahms.

The scientific novelty is the research is determined by its analytical perspective, which takes into account not only the genre and style specifics of the composer's work but also the organics of its interaction with the German national spiritual and religious tradition, introduced during the formation of the German Empire. Presenting the main material. The composer's work was created in 1870-1871 on the occasion of the German victory over the French in the Franco-Prussian war, the results of which formed the basis for the formation of the German Empire. National state Imperial pathos of these events caused to the stylistic relationship of the works of J. Brahms with similar compositions by G. F. Handel, including, "Diligensky Te Deum". This is the influence of K. Geiringer sees polyphonic, handling "the type of motet four-voice choirs <...> and above all in the shining, life-affirming brilliance of the work" [5, 335]. The Baroque tradition also affected

the spiritual and symbolic allusions of the text basis of the "triumphal song" – the 19th Chapter of the Apocalypse, where the victory over Babylon is glorified.

At the same time, it can be noticed that the creation of this work had association not only with the official state order but reflected the personal position of Brahms as a patriot of his motherland. "The 'Republican' of art, as he was monarchist in matters of government. The Emperor was the sacred face for him, and Bismarck favorite hero, whose fire and sword United Germany and respected man <...> The alternative – fragmentation or unification under the auspices of the Prussian monarchy – was decided for Brahms unconditionally in favor of the second" [20, 173].

What is mentioned above led to the fact of the dedication of this work to the German Emperor? According to contemporaries, in the original plan of the victory of German weapons presented Otto von Bismarck. At the same time, the "triumphal song", by analogy with Christian praise, symbolically glorified the Christian idea of German Imperial statehood, voiced at numerous statements of Bismarck. According to his speech, "only that government may be called Christian, that put itself the task to realize the Christian doctrine". Fighting for the unification of Germany, Bismarck did not think of another centralized government at the heart of the future except as a religious <...> Bismarck as a Christian hoped to "humanize" the state machine" [3, 12]. This orientation of the historical development of the German state, in which military power and national patriotism were combined with their religious and mythological understanding, were close and I. Brahms and many of his compatriots, at minds of which the figures of their outstanding contemporaries were associated with the legendary Siegfried, Armin, Friedrich Barbarossa, as well as M. Luther. The most of these "German heroes" distinguished themselves at the fight against the "Welsh" (Roman peoples): "Arminius defeated the Romans, Luther freed the Germans from the "Roman shackles" in the spiritual sphere, and Bismarck defeated their "hereditary enemy" – the French" [11, 205]. This kind of spiritual and mythological orientation of the understanding of domestic history in a certain way is the etymology of the word "triumph" and many meanings, which cover a wide range of meanings – from hymns in honor of Dionysus and the ancient Roman solemn procession of winners-triumphant up to the symbolism of the "Triumph of Orthodoxy", which marked the spiritual victory over the iconoclasts in the Byzantine Empire [17].

The spiritual-semantic and etymological aspects of the title of the work by I. Brahms, his Gloria at the gratitude of the text basis [13], the historical conditions of creation are also reflected in its genre-style and intonation specificity. "Triumphal song", according to many researchers, has analogies with the typology of the "Te Deum" [5, 335; 13, 56], and spiritual roots of the German Lied, that dates back to the spiritual lyrics of minnesinger. At the same time, their genre features are components of a wide genre sphere of glory-praise (Gloria, Te Deum, Sanctus, doxology, etc.). D.) at the centuries-old history of the Christian culture of the East and West. The texts of these hymns are focused on such important concepts of Christian doctrine as "glory", "praise", "gratitude", "greatness", "worship» Each of them, having an independent meaning, at the same time is closely connected with each other by a single meaning, spiritualizes the life path of a person. In addition, all of them, on the one hand, form the semantic basis of some very important sections of Christian worship, being represented by independent texts and liturgical singing (Sanctus, Gloria, etc.). On the other hand, they are United by the semantic indicators of Christian praise, which is most fully generalized in the text-musical everyday life of Te Deum.

It should also be noted that the significance of this hymn and its analogs in the Christian liturgical tradition is due not only to their new Testament origins but also to the key role of the image of the Glory of God in Christianity as a whole. In this case, it can be considered both at the level of the theological category and at the level of spiritual and moral quality, which is the link between the Divine and the human worlds. It is also indicative of the fact that the glorification of God, the ascension of praise to Him throughout Christian history is associated with "chanting". In the case of the German national-spiritual tradition, this function is performed not only by the Church hymnology but also by Lied.

The correlation of the typology of Christian glorification not only with the actual Christian practice but also with the political history of the Empire-States becomes natural in the world of the above. It was in demand both in Church and court practice, where the Key events in the life of the ruling dynasties and their historical achievements actually performed the function of sacralizing the latter in "building" Parallels-analogies between the Divine and earthly worlds.

Thus, the image of divine Glory, praise in all its breadth of interpretation, which marks the spiritual connection between God and man, as well as one of the most important ways of spiritual transformation of the latter, acts as an essential category of the Christian worldview of spiritual and consciousness, which is also reflected not only in the liturgical and singing practice, but also Accordingly, praise, gratitude, praise, generalized in liturgical texts, in ritual actions and, and creative Christian para liturgical practice, constitute one of the highest forms of spiritual life of man, for "the sinner is opposed not by the righteous, but by a grateful man who praises the Lord."

The aspects of the understanding of "glory-praise" have received a diverse embodiment in the multi-confessional spectrum of Christian culture, including the German Protestant tradition. The obligation of Universal articles of faith was recognized by Lutherans from the first years of the reformation, as M. Luther once wrote: "Three symbols or confessions of faith in the Church are adopted unanimously, namely: Apostolic, Athanasian symbols, Te Deum laudamus" [2, 102]. Remembering the latter, the German reformer had men-

tioned not only a specific liturgical text and its Church-singing component but also the above-mentioned religious and theological quality. The generalization of the latter made it possible to formulate five basic theses of the Protestant creed, which were summarized in the so-called "5 Sola": "Sola scriptura ("one Scripture"), Sola gratia ("Only one grace"), Sola Fide ("Only one faith"), Sola Christus ("Only Christ"), Soli Deo Gloria ("Only glory to God"). The last principle, according to S. Sannikov, "expresses the eschatological anticipation and expectation, which starts on the ground in a continuous doxology, praising God..." [16, 85, 90].

This applies in the Protestant (including Lutheran) religion not only to the theological sphere of human existence but also to his professional activity. The spiritual understanding of the latter is summarized by the term *Beruf*, which in this confessional tradition is interpreted as "God-given purpose" [12, 6]. At the same time, any earthly practical activity "is considered as what is done for the Glory of God. Perhaps it was this dimension that became the main point of Protestant ethics, which formed the spirit of capitalism. Thus, ordinary earthly professions were sanctified and became work for God" [16, 90].

Such an understanding of the meaning of life and creative work is also indicative of the activities of Baroque masters, in particular for I. S. Bach, who repeatedly wrote in his manuscripts either in the form of a monogram or in the full text of the Protestant imperative *Soli Deo Gloria* (SDG) mentioned above. In addition, according to his definition, "the ultimate and final goal of General bass, like all music, is to serve the Glory of God and refreshment of the spirit. Where this is not taken into account, there is no real music, but there is diabolical chatter and noise" [6, 77-78].

Such a position is a certain extent indicative for I. Brahms, whose creativity in its stylistic indicators is closely connected with both Baroque and classical musical and historical traditions, as well as with their spiritual and religious attitudes, focused primarily on the Protestant worldview. The latter is due to the belonging of the Brahms family to the Protestant environment [12, 9]. The question of the composer's religiosity has long been the subject of lively discussions, since the composer had no inclination to open declarations of his confessional spiritual position. Nevertheless, it is obvious that "he lived, undoubtedly, with the very ideas that lay at the heart of Christianity" [10, 189]. The treasures of his library were several editions of the Lutheran Bible, which he actively studied, using later in many of his works, including the "Triumphal song".

It should be noted that the spiritual world of Brahms also kept feeding the national roots of the culture to which he belonged. According to V. Furtwängler, "everything he could, he could thank the German spirit. But not because of that... that he wanted to be German, but because he was. He could not otherwise, and if his heart – however, it is also a sign of his German spirit-was widely open to all the achievements of the non-German world, he conquered this world with his spirit" [19, 187].

The aspects of the national and spiritual perception of Brahms are also reflected in his "Triumphal song" (op. 55). The text basis of the work, which includes three parts, as mentioned earlier, was the 19th Chapter of the revelation of John the Evangelist, or rather it praise poems that marked the victory over Babylon. The composer, independently selecting the texts of Scripture in the German translation (Protestant sign), in this opus focuses on the semantic, rhetorical and intonational content of Christian glorification, which is dominated by such components as "Hallelujah", "glory", "honor", "praise to God", "God Almighty" and the like. Referring to the question of the artistic value of the text of the "triumphal song", K. Hefner notes: "The Choice of Brahms is brilliant: you need to know the Bible well in order to select verses with such accuracy in accordance with its concept" [CIT. po: 13, 57], which, we add, in an original way combines the past and the present, the spiritual and religious heritage of Christian culture in General and, in particular, the German world and the Protestant attitudes of its existence, which together determined the cultural and historical pathos of the German Empire of the second half of the XIX century. This is an appeal to the semantics of *D-dur*, bright dynamics, wide use of dotted rhythm, active movement, the dominance of timbre of the brass group, quart intonations, supplemented by Kant-melismatic third paralelisms. Based on a Baroque composition, Th. Brahms turns to the idea of antiphonic opposition of two choral masses and different types of their textural representation (chord, polyphonic).

The intonation speech of the "Triumphal song" by I. Brahms is also focused on the typical qualities of Glory-praise, the musical and rhetorical qualities of which have been formed since the Baroque era, in particular, in the works of G. F. Handel, J. S. Bach and their contemporaries and predecessors. Another quote presented in one of the culminating moments of the II chapter analyzed works by I. Brahms is a quote of one of the most famous in the German Protestant liturgical practice of chorals "Nun danket alle Gott" ("Praise (Thank you) to our God"), dating from 1636. This hymn was in great demand both in the liturgical and creative practice of the XVII-XIX centuries, including in the spiritual works of I. Pachelbel, F. Mendelssohn, F. Liszt, etc. Special place this chorale held at choral works of I. S. Bach, in particular in cantatas 79 and 192, created to celebrate the anniversary of the reformation, where his citation symbolized the image of a militant and triumphant Church. The historical sources also mention the fact that the spiritual and militant nature of this chorale manifested itself in the historical events of 1757-the battle of rage, when the Prussian army defeated the troops of the Austrians – the Heroic pathos of this event marked the chorale "Nun danket alle Gott", which sang, chanted twenty-five thousand soldiers of the Prussian army [21]. So the history of the existence of this anthem demonstrates its pronounced religious and militant nature, was in demand in the "triumphal song" by Brahms, who praised the greatness of the German Imperial idea within the historical realities of the second half of the XIX century.

These themes-quotations form the intonation ground of the composer's entire work, thus revealing a memorable connection with the heroic pages of the history of the nation and its spiritual attitude. The anthem of Prussia, which eventually becomes the anthem of the German Empire, as well as the quoted Lutheran chorale capture the spirit of the Imperial unification of the German nation and the significance of its national idea. Belonging to the anthem genre sphere gives this musical material the quality of a "bridge", which, according to the apt observation of Lotman, paves the way "from the rational world to the mystical world" [4, 128].

Conclusions. The synthesis of the spiritual-semantic and prosodic indicators of "triumphant song" Brahms suggests that the work arose at the intersection of Neoclassical and Neobarocco quest of the composer, and also centuries-old traditions of German Protestant culture focused its underlying spiritual teachings. Among the latest, an essential place belongs to the imperative of God's Glory, which determines the spiritual meaning of human existence and creative self-realization. Its essence in combination with the rise of the German national Imperial idea is also laid down in the sense of the "triumphal song" And. Brahms, genre polysemy which synthesizes the typology of the German Lied, the Te Deum and Protestant monolog, reflected in the musical intonation of speech and hymn-choral quotes organic spiritual unity of German state and Imperial attitude of the second half of the XIX century.

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