

THE WORK OF THE ACCOMPANIST ON THE ROMANCES OF E. GRIEG (PERFORMANCE ANALYSIS)

E.E.Emanuel

Candidate of Pedagogical Sciences

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Introduction.

E. Grieg, a classic of Norwegian music, was the first to make it known to the whole world. The most important basis of his work was Norwegian folklore, which he collected and recorded throughout his creative life. The genres of folk songs in Norwegian folklore are essentially inseparable from instrumental music. The performance of songs was accompanied by the playing of strings, brass and percussion instruments, which was reflected in the accompaniment of the composer's songs and romances.

E. Grieg's early songs were inspired by the lyrics of F. Schubert, R. Schumann and F. Mendelssohn. They are based on the poems of G. Heine, I. Goethe, A. Chamisso. Powerful images of raging nature and the romance of the forest, mournful meditation and contemplation are typical themes of the song lyrics of Schubert and Schumann. Schubert's influence is noticeable in the song "The Miller's Wife" - a touching confession of an abandoned girl. Schumann's mournful lyrics find a direct response in the heartfelt monologues: "What should I say?", "I stood in gloomy thought...". Against the background of the gloomy "Schumann" songs of his youth, Grieg's romances to the verses of G. Andersen stand out for their clarity and purity of color. The composer wrote 15 works to Andersen's words, all of them retain common features: this is, first of all, a bright perception of life, an enthusiastic hymn to nature, art and first youthful love... In the entire vocal legacy of the composer, there are not many songs of such a radiant plan as "I Love You" and "The Heart of a Poet", combining the pathos of lyrical outpourings with sincere simplicity. The inspired song-confession "I Love You" is a lyrical confession of a young soul. It immediately became a "repertoire piece" and flew around all the concert stages of the world. What made the youthful romance so famous? The main reason, apparently, is the extreme fullness and richness of the lyrical feeling, expressed succinctly and simply, with captivating sincerity. The romance is a series of compressed, short stanzas of a simple one-part structure (each verse in the form of a period). But in the development of the emotionally bright, steadily striving upward melody, a great spiritual uplift is felt.



The harmony of the accompaniment is also expressive. Grieg uses the characteristic technique of "pulling out the tonic" and builds the development of the romance mainly on unstable harmonies, increasing the strength of expression.

The typically "Grigian" juicy chord (minor seventh chord of the second degree on the dominant bass) sounds especially tense at the moment of the lyrical culmination, where the delight reaches its limit. A number of the composer's romances are devoted to the theme of art and creativity ("The Poet's Heart", "Poetry", "The Poet's Last Song"). They speak sincerely and simply of the invincible power of art. The melody of these romances is romantically aspiring, distinguished by its plasticity and broad melodiousness. Grieg avoids complex compositional structures and creates a simple couplet form that responds well to the melodious nature of the melody. The enthusiastic "poet's songs" flow easily and freely, and the excited harmonic accompaniment gives this music a high pathos of sound: gloomy - in "The Poet's Heart", jubilant - in "Poetry".

Among the romances of the mature period, I would like to especially note the romances to the poems of G. Ibsen ("Into the Album", "The Swan", "With a Water Lily..."). In these romances, distinguished by exceptional psychological depth and restraint of emotional tone, Grieg found a new type of romance-monologue for him. In these romances, the principles of the vocal style changed significantly. If in the early period of his work the composer only resorted to declamatory-speech expressiveness in isolated cases, now the characteristic techniques of vocal declamation are widely developed. The melody of the romance "The Swan" both sings and narrates. It is not for nothing that, along with the tempo designations, Grieg makes the characteristic remark "talende" - "narrating". The cycle of romances to the poems of Ibsen is a work that is largely a turning point. The romances of this cycle touch upon various aspects of lyric poetry: philosophical, devoted to the theme of art ("Swan", "Musicians"), gloomy and elegiac ("I called you", "Hidden"), expressing bright images of spring nature ("With a water lily", "Bird song"). The romance "Swan" undoubtedly takes first place among all of Grieg's lyrical and philosophical romances. With its sublime poeticity, it surpasses everything that was created by the composer in this regard. In this masterpiece, everything is thought out to the end, the smallest details of harmonic accompaniment, texture, form are subordinated to the poetic concept. There is nothing superfluous either in the emotional development of the melody - so restrained and at the same time full of hidden drama, or in the colorful and romantic harmony that supports it - so rich, soft and full-sounding.





The philosophical theme of Ibsen's poem received a lyrical and tragic coloring in this romance. The image of the swan is a symbolic image of the poet, dying with a song on his lips. The main theme of the romance is quite integral and complete in its internal development. The melody is a smooth singing of a third, in the accompaniment part there is the same soft sequence of the tonic and the seventh chord of the fourth degree (the leitharmony of the entire romance). A short chant gradually develops into a wide, smoothly soaring melody of a declamatory-chant-like structure, with characteristic romantic motives of a call ("swan cry"). This "swan cry" sounds languidly and tenderly in the echoes of the piano part. The final part of the romance (reprise) depicts a slow fading away. The last sigh of farewell is an expressive quart exclamation in the vocal part and the accompanying "echo" - a smooth final cadence in the accompaniment.

Distinguished by its bright national coloring, the vocal music of E. Grieg is the highest embodiment of Norwegian national culture. In his romances and songs, the composer realized one of the most important aesthetic tasks: the fusion of music and poetic image. The wise simplicity, spiritual responsiveness, and warmth of heart inherent in the vocal work of the composer won him the love of all mankind.

