

ROBERT SCHUMANN: ROMANTICIST-INNOVATOR

In the article, the author, from the standpoint of the dialectics of the general, particular and individual, characterizes the main features of the romantic trend in literature and art and reveals their peculiar refraction in the work of one of the greatest representatives of romanticism, Robert Schumann.

Keywords: romanticism, synthesis, mythology, ambivalence, polyvalence, symbolism, dynamic conjugation.

Literature on Romanticism is boundless: it covers the most diverse branches of knowledge. Despite this, the theoreticians of Romanticism have not yet developed such a definition of it that would meet the needs of modern scientific thought. Therefore, our task is, without pretending to be comprehensive, to single out and generalize those judgments that, in our view, reflect the most significant aspects of this complex phenomenon.

For the implementation of the aim of the given article it is advisable to consider romanticism in the mainstream of the dialectical concept: the general – particular – individual. Under the general is understood the characteristic of Romanticism as a whole, under the particular – its implementation in various national cultures, under individual – unique embodiment by the example of the discovery of innovative achievements in the work of Robert Schumann.

The starting point of the study can serve as the statement of G. V. F. Hegel that "under the content of the romantic is the absolute inner life, and the corresponding spiritual form is spiritual subjectivity, comprehending its independence and freedom" [5, p. 233].

The general laws of artistic thinking of romanticism include: mythology, ambivalence and polyvalence, symbolism, carnival and features of humor culture. The myth in modern scientific literature is defined as a tradition and a special state of consciousness in relation to time and space. The myth characterizes by the formation of binary oppositions between life and death, truth and falsehood, illusion and reality, and so on.

Describing the historical process of the formation of artistic culture, the well-known scientist N.I. Konrad emphasizes that the mythological understanding of nature and man has already developed in antiquity. The fatal stage in the evolution of culture was the Renaissance – the most important transition period in world history. This was the period of the liberation of consciousness from the power of dogmas to enter the realm of spirituality and creative freedom. In the future, as the author notes, in both East and West, the humanism

of the Renaissance has been replaced by the humanism of the Enlightenment. Between them was the era of baroque. Its style was formed in Western European countries first in all forms of fine art (in painting, sculpture, architecture), and then in music and literature. Stressing the specifics of this trend in art, Konrad writes: "This was the epoch of the collision of two great antinomies: the medieval and modern times" [7, p. 266].

Baroque art anticipates the features of the romantic trend to the greatest extent, because in it the canonical features of the previous stage of the evolution of artistic culture are transformed into dynamic ones, and the aesthetics of identity gives way to the aesthetics of difference. In romanticism, however, the classic canon was vanquished in form as well as in content. In the musical texture of the pieces of works, a synthesis of all the principles of thinking-ostynatism, variability, centralizing unity, polycentralization, was realized, and the regularity of the plurality of high-altitude structures began to form as the basis for the emergence of various individual ideas of composers. The three-dimensional spheres that are born, due to this, determine the affirmation in the music of the 20th century of the "free-associative style" (the term by G. Grigorieva).

Significant components of the artistic synthesis that underlies the work of romantics are the properties of ancient art. Their characteristic in the named meaning is contained in the aesthetic attitudes of romanticism, belonging to its ideologist – the German writer, philosopher and critic Friedrich Schlegel. The weight of his judgments is important to us as one of the first attempts to realize the fullness of the phenomenon of romanticism. The author noted that in Greek literature everything was epic poetry, in which history, mythology and philosophy united. Poetry went beyond the limits of a man and sought to embrace peace and nature, serving as the basis of beauty in art [12].

Many of the ideas of the scholar-philologist M. Bakhtin are anticipated in the stated provisions of Schlegel. Based on the analysis of folk culture of the Middle Ages and the Renaissance, the researcher discovered the phenomenon of ambivalence. This concept (from the Latin *ambi* - both and *valentio* – strength) means the duality of experience when the same object causes the person simultaneously opposing feelings, for example, love and hatred. Among the techniques of combining opposing qualities Bakhtin singles out the following: "Grotesque and the sublime complementarity of each other, their unity (achieved most fully in Shakespeare) and gives genuine beauty, inaccessible to pure classics" [3, p. 51].

To the characterization of romantic art, it is advisable to use also the term antinomy

suggested by A. Losev. It reflects the existence of a contradiction between two judgments that are equally logically provable. One can speak of the antinomy of freedom and order, of meaning and reception, of material and form, and so on. Losev's works also contains a statement about Orthodox energyism in connection with the antinomy of dualism and monism.

Ambivalence and antinomy have a common property: in each of them a "combination of the incongruous" occurs (L. Vygotsky calls this quality "intelligent artistic emotions"). Attracting the suggested concepts to the analysis of the artistic meaning of musical works, the author of these lines combined their properties in the term polyvalence, which conveys the intensity of expressive rationality [10].

The origins of polyvalent thinking are found in the depths of the folk-carnival humor culture, features of which are illuminated in a historical perspective in the work of Bakhtin. The humorous aspect of the world includes such types: figurative-spectacular, verbal-humoristic and various forms and genres of familiar-square speech. When the performers and viewers were united, there was a carnival laugh - festive, national and universal. Everything was built according to the laws of carnival freedom. The author emphasizes this in the following generalization: "So, in the carnival life itself plays, and the game for the time becomes life itself. This is the specific nature of carnival, a special kind of its existence [3, p. 13].

The theory of humor culture was continued in the scientific work by D.S. Likhachev. Bakhtin's position on the duality of the world he treats as "the exaltation of the world, the opening in the world of "eternal" foundations, its spiritual essence, the liberation of the world from materiality, from all temporal, individual, concrete. This is the dematerialization of the world "[8, p. 373].

To analyze the imagery of romantic art, it is also necessary to involve the universal category of aesthetics – the "art symbol" in its treatment by S. Averintsev. The scientist emphasizes the quality of the inexhaustible polysemy of the symbol, which arises from its cohesion "with the idea of global totality, with the completeness of the cosmic and human universe ... The objective image and the deep meaning appear in the structure of the symbol, like two poles unthinkable without the other (for the meaning loses its image outside the image, and the image outside the meaning is scattered into its components), but also divorced among themselves, and generating a tension among themselves, which is the essence of the symbol. Passing to the symbol, the image becomes "transparent", the meaning "shines through

it, being given precisely as a semantic depth, a semantic perspective that requires difficult "retreat into oneself" [1, p. 387].

Marked in the historical perspective, the **common** features of the romantic beginning in the life and work of a man formed the basis for artistic synthesis in Romanticism as a new direction in art. Originating first in Germany and England (the so-called "Jena romanticists"), romanticism influenced the aesthetics, literature and art of other countries, conquered not only Europe, but America, became a whole era of culture.

Differences in the implementation of romanticism in individual national schools have determined the **special** patterns in its implementation. An analysis of this aspect of romanticism is devoted to the study of scientists S. Tyshko and S. G. Mamaev on the creative path of M. I. Glinka. The subtitle "The Apology of Romantic Consciousness" reflects a combination of scientific and artistic approaches in covering this topic. Referring to the interested reader for a detailed introduction to the authors' ideas for this source, we will offer a fragment of a generalizing nature that is important for understanding the artistic meaning of the special aspects of the romantic trend: "If we carefully follow the path of romantic movement in European art of the first half of the nineteenth century, it becomes quite clear that the subversive "Byronic" tendencies constitute only a small part of it. The main motive is the affirmation and purification of traditional values: from the ancient ideal of beauty to the moral virtues of Christianity (Chateaubriand, Walter Scott, Hoffmann, Pushkin). In this sense, the ideological leader of the English Pre-Raphaelites, William Morris, pointed out very accurately: "Romanticism is the ability to correctly understand history, the ability to make the past a part of the present ... Another thing is that the second main motive of romantic art is an irresistible doubt in the very possibility of realizing this bright goal, (Novalis, Brentano, Coleridge, Vakenroder and Tik de Moussi, de Vigny, etc.), or an open challenge to the moral foundations of society and religious canons (Byron, Shelley, von Kleist)" [11, p. 88]. Significantly, that in a note to this quote, the authors called as "the most riotous" of the Russian innovators of the romantic era – N. Gogol and M. Mussorgsky.

To this multifaceted characteristic of the *special* properties of romanticism, one can add utterances about the romantic traits of a man and creator, about one of the most amazing representatives of this trend, M. Yu. Lermontov, that belong to the writer and literary critic I. Andronikov. The introductory article, the first volume of the two-volume edition of the poet's works contains such lines: "Throughout his life we carry in the soul the image of this

man – sad, strict, gentle, imperious, modest, bold, noble, sarcastic, dreamy, mocking, shy, endowed with mighty passions and will and inquisitive merciless wit. A brilliant poet and so early passed away, immortal and always young "[2, p. 18].

Revealing the peculiarities of the unique originality of his work, Andronikov notes: "There are not many poets in the world who could transmit the finest states of mind, plastic images and lively conversation through verse and prose phrases, the sound of which is an inexplicable charm contained in the musicality of each word and in the poetic intonation itself. Not many poets were born who would have "heard" the world and saw it in this way – dynamically, voluminously, colorfully" [2, p. 12].

In the work of romanticists, energy, time and space become infinite, cover all the essential sides of the conscious and unconscious aspects of being. The feeling of unlimited freedom as a source of creativity is captured. It is significant that in the romantic art was established a criterion of beauty: the new is also beautiful. There was an interpenetration of literary and poetic and musical principles, holistic worldview was formed.

Representatives of romanticism in literature have recreated artistic forms: created the genre of the historical novel, fantastic novels, lyric-epic poems, greatly expanded the possibilities of the poetic word due to its multivaluedness, metaphoricity, associativity, and made discoveries in the field of versification, metrics, rhythmic.

Innovative features were most fully manifested in the work of Ernst Theodor Amadeus Hoffmann. The scale of this creator's personality impressed. He combined such hypostases: a writer, composer, singer, conductor, director, theater designer, graphic artist, cartoonist, and even an experienced lawyer and official. He was one of the founders of German literature, musical aesthetics and criticism. In his musical heritage are operas, symphonies, chamber-instrumental and choral works. The author of one of the first romantic operas in Germany "Undine", it was he who introduced the term romanticism in relation to music. Hoffmann in literary creativity appealed to musical images, forms and genres, and also displayed his feelings as a painter and graphic artist. In instrumental works he continued the tradition of Mozart, in honor of which he replaced his third name (Wilhelm) with Amadeus.

Extreme versatility is the work of Robert Schumann, an outstanding representative of musical romanticism, whose music embodied intense spirituality, united the properties of past and present art as an aspiration for the future. Turning to the analysis of Schumann's innovative achievements, we are making a transition to the third stage of the dialectical

formula: the general – particular – **individual**. The general and special features of romanticism in his work have been transformed in **the individual style**, causing innovation in the field of all means of musical expressiveness: melody, rhythm, harmony, dynamics, timbre, articulation, and also harmony, texture, structure, composition and drama.

Characteristic of the process of formation of "spiritual universalism" of Schumann's creative personality is the monography of D.V. Zhitomirsky "Schumann. Life and Art". Thus since the author addresses his work not only to specialists, but also to a wide range of readers, and also because a significant amount of time has passed since the publication of the work, then, considering all the valuable in the book, we add and deepen certain provisions, and in some issues polemicize with the author.

First of all, we emphasize the scale of personality noted by Zhytomyrsky. At the beginning of the creative path Schumann could not decide what was more important for him: music or poetry, drama, philosophy, aesthetics, artistic journalism. Having already established himself in the field of music, he combined composer's creativity with teaching (including at the Leipzig Conservatory), conducted choir and orchestra, gave performance on a tour. Along with the musical, his literary-critical activity was extremely intense. Ten years (1834-1844) the composer devoted to the weekly magazine "New Musical Newspaper", in which he performed the functions of publisher, editor and main author of diverse articles. He is the author of the work "Life Rules for Young Musicians". In addition, Schumann created a number of literary opuses in free form: diaries, philosophical dialogues and other writings.

The depth of the analytic thought of the composer is marked by the award of doctoral degree to him by the Faculty of Philosophy of Jena University. Great attention is also paid to his aphorisms, among which: "The aesthetics of one art is the aesthetics of the other: only the material is different", "The artist's call is to send light to the depths of the human heart", "The mind is mistaken, the feeling is never". His favorite saying: "Youth and movement". The composer supported all the talented, spiritually new, based on the music of Bach, Haydn, Mozart, Beethoven, Schubert, as their works anticipated the future.

It is significant that Schumann understood music as an inner living creativity, a higher spiritual reality. He believed in the possibility of existence in the future of the Universal Music Culture. In this he sympathizes with the ideas of M. Mussorgsky, who in his striving "to new shores" was able to implement "a living person in live music", as well as his dreams of such a time when music takes a place in culture like literature. Both Schumann and

Mussorgsky interpreted creativity as a direction of continuity to a new being and as a reflection of eternity in the present.

Since music was created by Schumann – as a composer, poet and philosopher, there was a "natural" synthetics of thinking. "Voice of the author" combined intuitive, unconscious, paradoxical, metaphorical, antinomic and polyvalent beginnings. The constituent sides of his soul: Florestan – emotional splash, aspiration to overcome obstacles, energy, flight; Eusebeia – lyricism, meditation, spirituality; Raro – wisdom, reflection, combination of the logical and philosophical aspects of being, the fusion of the rational and the sensible. The extraordinary completeness of the composer's inner world is expressed in his words addressed to Clara Vic: "All the music I feel in myself is so complete and alive that I should exhale it" [6, p. 135].

Synthesis of music and poetry in Schumann's work was carried out both in the figurative plan, and in the field of expressive means. Poetry, being the highest form of human speech, brought to music elevation, insight and revelation. This reflected on the intonational sound material, in texture, rhythm, structure. A special influence on the style of Schumann was rendered by Jean Paul (Johann Paul Richter, 1763-1825). The composer, considering himself his disciple, claimed that in counterpoint he learned from him more than from a music teacher. Schumann inherited from Jean Paul also the properties of speech rhythm – the freedom of rhythmic deployment, overcoming the bar accents, the interpretation of sound as a word incarnation.

From Jean Paul, as well as from Hoffmann, the method of cyclical exposition inherent in their prose works is borrowed. Schumann's piano cycles "Kreisleriana", "Fantastic Pieces", "Night Pieces" are associated with the works of Hoffmann. "Butterflies" inspired by the scene of a masquerade from the novel by Jean Paul "Naughty Years." Under the influence of theatrical literary creativity, Schumann's "Intermezzo" appears as an innovative genre of instrumental music. This name (from Latin *intermedius* – intermediate, middle) was first applied to comic or pastoral scenes between acts of the play. Later they merged into a separate intermediate play.

The cycle of six plays, entitled *Intermezzo*, which arose at the beginning of the creative path (op.4, 1832), immediately attracted attention to the integrity of the composer's synthetic thinking. Features of the Baroque style are reflected in it in the instability of texture, modal features of tonal development with the participation of major-minor

"vibrations" of chords and frets, in the frequency of thematic shifts. From the music of J.S. Bach the methods of polyphonic exposition are derived. The quirkiness of the genre content is a feature of romantic art. The appearance of nona, as the initial intonation in the main theme of the First Intermezzo, anticipates the significance of this interval in the sound material of our time.

In the future Schumann's work, intermezzos become constituent parts of various instrumental cycles or are applied inside plays of a different genre. At the same time they are not intermediate sections, but perform a certain semantic function. For example, in the piano cycle "Kreisleriana", consisting of eight pieces (op. 16, 1838), two intermezzos are introduced into the second part. In the First there is a remark "Very lively", in the second – "Somewhat more lively". Small in size, they add features of romantic excitement to the composition, reflecting the images of Hoffmann's creative work.

Unique peculiarity is the Intermezzo, which is the fourth part of the five-part "Vienna Carnival" by Schumann (op. 26, 1839). It combines the properties of musical material of the past, present and future eras of musical art. The special intonational expressiveness of the upper voice, recorded in rhythmic design, inherent in a solo voice, gives melody "vocalism" and recitation. Written in the tonality of es-moll Intermezzo evokes an association with "Elegy" by S. Rachmaninov (op. 3). Thus the designation "Mit größter Energie" conveys tension and flight.

The participation of the means of the Baroque epoch in the work consists in the considerable specific weight of the reduced seventh chord, in the frequency of modulation transitions to distant tonalities, in the application of the derivative of the Bach style to the imitation of an integral genre-factual unification, that is, the formation (displacement of a certain stage of the exposition into intervals of a quart or quint). From romantic thinking comes a combination of exposure and developing means, creating a "developmental style" peculiar for the creativity of later romanticists (the term of E. Kurt).

In terms of composition, there is a process of interaction between stanza and sonata. The stanza transformation that occurs during repetitions with the appearance of dynamic conjugation and tonal distances and approximations leads to the emergence of a new phenomenon in the domain of form-building – a stanza sonata, as a historical version of the implementation of the sonata principle.

The "aspiration to the future" in this interlude was manifested in the fact that in the

rhythm-harmonic accompaniment figure in the middle register there are periodically recorded sounds that are in correlation of a small nona to melodic tones and a small second to the neighboring attendants. These dissonances " pierce" the entire play, giving it a modern sound.

Intermezzo, as a separate work, followed Shuman in the work of various composers. Intermezzo by I. Brahms has a special intimacy in piano music, in the orchestral design the original solution of this genre is observed in the work of Mussorgsky.

To the new genre, which arose for the first time in Schumann's work, is the novelette. With this title, the composer wrote eight pieces for piano (op. 21, 1838). This kind of composition came from the literary work of the short story, which identifies a certain type of story, differing in the severity of the composition and the complex events of the plot. In music, the diminutive form of the name does not imply the existence of specific programming. The connection with literary works is reflected only in some remarks. For example, in the Seventh Novelette after a rather voluminous presentation, a remark arises: "Continuation. Simple singing, as in a novel or story". In the end of the Eighth Novelette, the following instruction is given: "Continuation and conclusion. Cheerfully, not too soon. " In general, given the scale of the whole cycle and each of the plays with the characterization of musical material with different genre features, it can be assumed that this opus in Schumann's legacy plays the role of a kind of creative laboratory for mastering a significant amount of musical expressive means reflecting romantic imagery. Among the novelettes written after Schumann, there are not only piano pieces, but also chamber-instrumental pieces. For example, A. Glazunov has a cycle "5 novelettes for a string quartet".

The new genre created by Schumann also includes "Arabesque" (op. 18, 1839). The word itself means the European name of the ornament that developed in the culture of Muslim countries. This genre was also continued in the work of a number of composers (A. Lyadov, A. Arensky, C. Debussy and others). The combination of the visual and sound series is associated with the reflection in the ornamental pattern of music. Its lightness and elegance are displayed in a repeated triple refrain (the work is written in the form of a rondo) with the indication "light and gentle". In episodes, texture and rhythm are denser and larger.

When the play is perceived, listeners have an emotional state that reflects the impression they heard. It is transmitted in two sections – a link to the second refrain and in the end. In the first case, the author uses declamational genre: an expressive "speech" sounds

with decelerations and accelerations and with the moments of the meditative form. In the code, meditation intensifies, and features of reflection appear. The listener seems to fall into a different sense of time and space, experiencing aesthetic pleasure from the perceived. Here one can feel the emotions of catharsis, inner enlightenment inherent in the phenomenon of "quiet light". The described properties of music anticipate the figurative structure of individual pages of V. Silvestrov's music.

Unusual is artistic meaning of the works from the series "Fantastic plays" (op.12, 1837). They are perceived, mainly, on the principle of free associativity. In the play "Why?" the ambivalence of the process of formation consists, first of all, of the fact that in the first sentence the instability of the sixth ascending intonation of the question in the melody is combined with orientation to the basic completion of the harmonic sequence of the second stage tertzquartacord and the dominantseptakord to the tonic. Here the method of "conquering the tonics" (the term by V. Konen) is applied.

Significantly, after a complex development, the work ends with the initial turnover. This can be interpreted as a reflection of one aspect of mythological consciousness – the law of "eternal return". In the development of the intonation of the question, a specific principle was used: beginning in the same way, the initial melodic element is continued each time differently, as if separate grains of one kind of plant sprout differently. Therefore, the technique described is called "grain with sprouts". In development, the intonation of the question is imitated in different voices of textures in a variant exposition with tonal and structural transformations.

In the development technique described, there is some analogy with the features of the monothematic and variant development of many Beethoven themes. Describing this process, A. Webern in the "Lectures on Music" compares it with the provisions of the work by W. Goethe "Urflanze". It says: "The root, in fact, is nothing but a stem; The stem is nothing but a leaf; The leaf, again, is nothing but a flower; Variations of the same thought" [4, p. 77]. The stated "Goethe's Law" is valid for all living things and reflects the connection of individual moments of creative work with nature.

Multifaceted imagery and innovative methods of development are contained in yet another issue of the "Fantastic Pieces" entitled "Rush". It could be called a "breakthrough", because dynamic aspiration, as an expression of a rush, is not embodied immediately, but in the second sentence of the first theme, which is set out in the form of a modulating period.

The initial sentence, consisting of a double-repeated phrase (with some strengthening of the texture in the second of them), expresses those barriers through overcome of which the impulse appeared.

Dramatics of the situation is that Schumann, as an initial motive, uses the recitative introduced by Beethoven in the reprise of the First Part of the Seventeenth Piano Sonata (op. 31, No. 2, 1802), which reflects the man's confrontation with fate. In this motive, after a little intonation, there is an active jump upward on the sixth from the fourth step of the g-moll fad to the second, followed by a two second sound, falling to the introductory tone. In Schumann's play, this intonational complex is associated with the ambivalent combination of the properties of the images of Florestan and Eusebia in the pathos emotion of resistance to obstacles. It is significant that this intonation will become a "traveler" in romantic creation. It may be found in Liszt's song "Lorelei", in the symphonic poem for piano and orchestra by C. Frank "The Jeanne" (1884) in the part of Jose from Bizet's opera Carmen (1875) and in other works. In Schumann's work, this intonation, embodying "romantic world duality" in a meditative sense, was used in the last play "The Words of the Poet" from the series "Children's Scenes". Here an interesting innovative touch is the absence in this fragment of a metric indication, which became a frequent tool in the music of the twentieth century.

In the play "Rush" the author uses an unusual innovative technique in shaping, which can be called: the birth of a new image (or rather, a genre) in the interior of the previous one. This occurs in the middle episode of B-dur. Its main theme, energetic, affirming, gravitating to periodicity, already in the first sentence contains features of elaboration. In the second, reciprocal proposal, on the development of the theme in the upper voice, the "rigid" upward movement in the middle and lower registers is counterpointed in the middle and lower registers with equal durations, leading to the emergence of a new section in the genre of "scherzando" with features of dialogueness.

In this work, innovative features also appeared in the composition as a whole. In the traditional form of the rondo sonata, as is known, the repetition of the first episode with a tonal opposition in the initial reduction and rapprochement is borrowed from the sonata. In cases where this episode is similar in importance to the side game, in the textbook "The Musical Form" edited by Yu. Tiulin, it is suggested to use the term "the highest form of the rondo". In the play "Rush" the first episode, written in the tone of Des dur (a side game in the subdominant tonal sphere was repeatedly used by F. Schubert), possesses the features of a

side game, not by position, but in essence. It is larger than the first theme, which plays the role of the main party (written in a simple three-part form), internally connected with it by the ambivalence of imagery: it also contains the features of Florestan and Eusebia. Therefore, between the themes there is a main property of sonata – dynamic conjugation, which allows us to name the form of "sonata-rondo", emphasizing the leading role of sonata.

Significantly, it is in Schumann's work there is a work in which there are combined three variants of the sonata embodiment– the micro sonata formed in the exposition, the usual sonata and macro sonata, in which the main party's value is acquired by the exposition as a whole, the side party of the "higher order" – volumetric, dynamically conjugate with the preceding material, an episode in the development, which, repeating itself in the code in the main key, becomes a reprise of the secondary theme macrosonata. In detail, this type of sonata, performed in the First Piano Trio (op. 63, 1847), is substantiated in a separate article, where it is emphasized that the "triple" sonata is the source of the transformation of the sonata-symphonic cycle into one-part [9]. In symphonies and overtures, the sonata form is refracted individually. Innovation is carried out in the Fourth Symphony – in the formation of the contrast-composite form, which anticipates its special place in the work of D. Shostakovich.

Hardly the very first incarnation of irony in music is observed in the song "Her passionately loves" from the vocal cycle Schumann's "Love of the Poet". A string of tragic destinies, described by the author of Heine's text, is presented in ironic light. This is emphasized by the chased metric design of the words. Walking in the footsteps of the poet, the composer conveys the opposite meaning to the text, not only with the help of the mismatch of the meter, but also thanks to the "tapping (one's foot)" accompaniment texture.

The sarcastic origin is associated with a sharp condemnation of conservatism and self-satisfied narrow-mindedness of philistinism. This was manifested most convincingly in the "Carnival" cycles, in which the phenomenon of "carnivalization" is revealed defined by Bakhtin, consisting in reflecting the laws of "carnival" freedom, accepting of the combination of play and life with the presence of elements of humor culture.

In each of the works of this genre, the marked features were refracted in different ways. The piano cycle "Carnival" (op. 9, 1834-1835) arose under the impression of a masquerade, described by Jean Paul in his novel "Naughty years". The main idea is expressed in the final, concluding issue of the March of the "David Brotherhood" against the

Philistines". Having lowered everything known about the "Carnival" on musicology literature, we emphasize innovative features.

In the piece of work there is an explanation: "Small scenes written in four notes". These four notes are not so much a "stem" to the unique cycle of free variations, as a means of embodiment in the symbolic form of the boundless figurative world of a romantic creator. In the foreword to music Schumann wrote that the titles were attributed later. Thus since they nevertheless arose, it is possible to take them into account when characterizing a work. In the "Carnival" are the characters included in the Davidsbundler union and not only, mask images, individual situations and psychologically human states, dances and so on. All this – the constituent parts of an infinitely diverse, but integral artistic world.

This world included also the elements of mythology in the form of a act called "Sphinxes". Here are the variations of the sounds of the four core notes: EsCHA, AEsCH. The appearance of different meanings and the plural number of the image allows you to draw on the analysis of the product the meaning of the graphical and semantic evaluation of this "character". In ancient Egyptian mythology, the Sphinx is a statue: a fantastic creature with a lion's body and a human's head (less often an animal). In ancient Greek mythology, it is a winged half-woman, half-lioness, who lived on a rock near Thebes. She devoured passers-by if she did not receive an answer to an unsolvable riddle (after King Oedipus solved the riddle, she hurled down from the cliff). Thus, the mythology of sphinxes combines polyvalence and symbolism.

Composition "Vienna Carnival. Fantastic scenes» (op. 26, 1839) is bigger and more complex. The work was written under the impression of a carnival festival in Vienna. The author created a new synthetic form of the cycle, which consists of five styles, genre, dramaturgy, parts that differ in terms of musical expressiveness. The "Vienna Carnival" deepened the features of carnival, humor culture and symbolism. Just as according to the laws of carnival binary oppositions a special image of reality appeared on the other side of everything official, in the Vienna Carnival Schumann applied structures and genres that contradicted the traditional. This is observed throughout the work.

Repeatedly it refracts the reception of combinations of opposing properties of the grotesque and sublime (with the possible treatment according to Likhachev's theory, as the exaltation of the world, its liberation from materiality). For example, in the first part of the cycle, written in the form of a multi-part rondo, the fourth episode introduces the theme

"Marseillaise", banned by the government. Thanks to this, the interaction of the "old" and "new" takes place as a reflection of the humor binary. The theme containing the sublime beginning, as if entered into the musical material of the episode, reflecting in the dance genre grotesque funny features.

On a macroscale at the level of the whole cycle, the "intangible" meaning of the highest spirituality is the theme of the fourth part, Intermezzo, described earlier. A laughing role in relation to it is played by surrounding parts – "Scherzino" and "Final". Parody in them is expressed, first of all, in violation of metric design. Characteristic for the scherzo ternary time is replaced by duple time, the quadruple-four of march finale is ternary time. (Significantly, in the "Carnival" the final number declared as "March of the David's Brotherhood" against the Philistines" is also written in a three-foot meter). Transformation of the usual properties of these genres is that the composer uses here "light" intonational, tonal and textual plans. Even the sonata form in the finals is a sonata by position, and not in essence.

The combination of the sublime and the laughable in a separate act is carried out in the second part of the cycle - Romance. This genre in romantic music assumes the presence of emotionally saturated melody of wide breathing. The slow tempo and tonality of the g-moll in the romance allow one to recall the Lamento aria. But in this part of the cycle there is not the unfolding of melodic material, but the repetition of a two-act phrase, built on the principle of "conquering the tonic" with the descending direction of the melody from the fifth to the main tone. In the middle section of a small (one-page) work, there are means characteristic of both Baroque and late Romanticism (in C-dur, G-dur, As-dur), which introduce dramatic features. In general, the impression remains of "a combination of the incongruous".

The uniqueness of the cycle ambiguity of its meaning is "encrypted" already in its first part in the exposure period of the refrain theme. In the initial sentence with the features of the genre of the march, but set out in a three-quarter meter, modulation in the tonality of the dominant is applied. The second sentence is formed due to a sequential shift of a quart up: there is a transition from the subdominant tonality to the tonic. There is a kind of vicious circle that can be interpreted as a symbolic reflection of the idea of "eternal recurrence" in mythological thinking and, at the same time, as the imprint of the repeated modified occurrence of phenomena in art and human life. In other words, there is a combination of the sublime and the earthly.

In the process of shaping the creative style of Schumann, harmony takes an important

place on the basis of individual implementation of the common and special features of romanticism. A number of innovative achievements have been observed in this area. For example, in his music, the "tristant harmonic complex" of Wagner was anticipated. This is observed in the first part of the First Piano Trio (bars 25-26). In the prelude to the theme of the final installment of the title work sounds the Wagner's "Sirens' Chord" (a reduced seventh chord with the delay of the upper voice for major second). It also contains the dominant seventh chord with sexto (Chopin chord: bars 40-41). In the play "About Strange Lands and People" from "Children's Scenes" (op. 15, 1838), a "mediant dominant" (measure 12) is used, that is, the harmonic dominant e-moll, resolved into the G-dur tonic. This chord, which arose in the same-parallel major-minor, was expressively used in the work of M. Mussorgsky and other composers.

The last period of Schumann's work was the time of creation of original synthetic compositions of large form. Innovative achievements in this area are reflected in one of his most inspired works, "Paradise and Peri" (op. 50, 1843). The composer did not call it an oratorio, because in it he deliberately overcame the canons of this genre. Schumann entitled it as "Poem from "Lalla Ruk" by T. Moore for soloists, choir and orchestra". All subsequent vocal-symphonic works ("Pilgrimage of the Rose", "Scenes from "Faust", "Manfred"), he also did not give the name "oratorio". Music in "Paradise and Peri" does not break up into separate numbers, but develops continuously (the numbering is of a formal nature), causing proximity to the opera performance.

The author of the preface to his work "Paradise and Peri" prepared by him edition, the musician G. Dalgat highlighted the remarkable instrumentation of the work, stressing that the widespread opinion that Shuman was a bad orchestrator is a misunderstanding resulting from a prejudiced approach to characterizing this expressive means, and also to the late period of the composer's creativity.

The same is the reason for the underestimation of Schumann's opera "Genoveva" (op. 81, 1848). The failure of the first production is a fairly frequent reaction of listeners to the new in art. The unusual opera consisted in the synthetics of the genre, combining drama, profound psychology, lyricism, and grotesque. The merits of the opera are convincingly represented in the production of the opera at Zurich opera house, recorded on the Internet. The director and performers managed to convey the internal features of the artistic meaning of the work. The libretto of the opera was created by R. Reinik and the composer in the

dramas L. Tik and F. Gebbel. The underlying legend of Genevieve Brabant, slandered by a rejected admirer, but proven to be innocent, as the researchers note, has served as a theme for many dramatic and musical works. In particular, there are parallels with Shakespeare's «Othello», Lermontov's «Masquerade», with Walter Scott's «Lammermoor's Bride» and so on.

The opera embodies symbolic, therefore, boundless content properties of the plot. The ambivalent images are dynamic: the friend-betrayer Golo, the nurse-withch Margareta. The reception of the "black-and-white" stage lighting used in the play reflects a number of ambiguous situations. The presence on the stage in the "frozen form" of characters who do not participate in a particular game scene, symbolizes their "stay" in the inner world of immediate actors. As for music, even its opponents recognize its high artistic qualities. The vocal and orchestral sides are diverse and expressive. The volumetric overture embodies the dynamic conjugation of figurative spheres.

Thus, the involvement of a dialectical approach to the analysis of Schumann's creative heritage enabled to reveal many essential innovative features of the artistic meaning of his music. In general, this article belongs to an open type study.

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