

«WINTER JOURNEY» BY SCHUBERT IN THE CONTEXT OF CONTEMPORARY CULTURE: ETERNAL THEMES AND LIMITLESS INTERPRETATIONS

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Annotation. The article analyses vocal cycle by Schubert «Die Winterreise» in the context of contemporary culture. The reasons of its popularity with modern performers and public have been regarded. The author examined both the context of creation of this work and its existence in modern cultural practices. The purpose of the work is to find out the cultural meanings of «Winterreise» which are important for our time. Having examined aesthetic and philosophical ideas of romanticism and existentialism as well as contemporary trends in analysis of art, the author follows the fate of «Winterreise» in the epoch of globalization, when people start feeling the loss of emotions, their substitution by consumerist desires and constant immersion in informational activity. A number of sources, both from the field of philosophy and art study, have been analyzed as well as recordings and personal materials of the author based on different interpretations of the cycle. The musical work has been examined from the point of view of its value for contemporary culture and the potential for interpretation which corresponds to the necessities of our days. As a result the author comes forward with the idea of the importance of emotional and semantic aspects of «Winterreise» for modern audience which has a need for aesthetic and human values lost in contemporary culture.

Keywords: music, poetry, romanticism, culture, perception, interpretation, romantic love, Other, context, pluralism.

The popularity of the vocal cycle «Winterreise» by F. Schubert, lyrics by W. Müller among the contemporary musicians brings forward a question, maybe rhetorics: what does one find in these vocal poetic miniatures where a young man pours out the grief of unrequited love, what excites the contemporary man, what do well-known modern performers find in these sad songs written by a young composer on the words of a young poet (both died young, affirming the status of romantic hero)? Why do people listen to these sad outbursts forgetting for some time about the hustle and bustle of life around, what makes intellectuals — both practicing art and theorizing about it — look for new interpretations of the strange lure, mysterious attraction of these songs and even write books about it?¹

Answering this question is as difficult as any other connected with the fate of a classical work in this or that epoch, with the correspondence of a cultural form to the challenges of a different time. Outstanding interpretations of the past and the present help to disclose the cultural meanings and emotions contained in this cycle which make us feel empathy towards the long gone lovers and suffering young men. Popularity of «Die Winterreise» both with performers and public

show the eternal man's longing for love and the sadness of loneliness and loss².

On the one hand, it is possible to understand the attraction of this music for modern man is possible only by investigating the problems of culture of our time, on the other — in order to feel the moods which somehow have found response in the hearts of our contemporaries, one should address Schubert's epoch, the epoch of romanticism, and try to understand the essence of the dialogue between different epochs, which is not so much spatial (since «Winterreise» is performed in different countries) as temporal character.

A GLIMPSE OF HISTORY

«Die Winterreise» is composed to the lyrics of a well-known German romantic poet Wilhelm Müller (1794–1827). Müller usually joined poems into cycles

¹ Thus, a well-known performer of Schubert's music Ian Bostridge who has got education in philosophy in Oxford, wrote a book «Schubert's Winterreise: Anatomy of an Obsession», in which he discloses his subjective view to literary, historic and psychologic aspects of the cycle. URL <http://www.92y.org/Event/Winterreise-Anatomy-of-an-Obsession.aspx>

² For example one can enumerate some performances of «Winterreise» in 2014. Jonas Kaufman and helmut Deutch went through a number of European cities on the occasion of the CD disc with the recording of the cycle, musicologists Prof. A. Bennet and A. Tiu held a number of presentations dedicated to «Winterreise», Italian bas F. Furlanetto sang the cycle in Moscow, baritone Matthias Goerne and pianist Marcus Hinterhoiser performed «Winterreise» at the festival in Aix-en Provence using the videoinstallations of the artist W. Kentridge, Simon Keenlyside and a well-known solo pianist Emanuel Ax performed «Winterreise» in England and in Austria, and Ian Bostridge known by his intellectual approach to music joined forces with Thomas Ades, composer and conductor, the author of the opera «The Tempest», who also addressed Schubert as a pianist. There are choregraphic versions based on «Winterreise», and university lectures are delivered.

connected by the image of the heroine («Die Schone Müllerin»), or by a certain location, or by the theme of the journey so much loved by romantics. The composer wrote his cycle not long before his death, and the prevailing mood of the songs is that of doom. An artistic work, literary or musical, always bears an imprint of the context of its creation, even if the author expresses with all his force the protest against the conditions of his existence. Analyzing Schubert's «Winterreise» one should, at least for some time, drop the principle of «Death of the author» proclaimed by R. Barthes in the middle of the last century¹.

«As a social person,— writes R. Barthes,— the author is long dead: he does not exist any more neither as a civic, nor emotional, nor biographical personality; being deprived of former privileges. ... And still in a certain sense I continue to desire the author of the text: I need his face, as he needs mine...»²

It was this «desire for the author» which has driven me to an attempt to penetrate in the atmosphere of his life, in the social and cultural context of the creation of «Winterreise» songs, in the perception of this music and poetry in the time of its creation, which, as a result, should lead to understanding of our necessity, our «desire» for this author and for this cultural text.

Schubert composed his music in the atmosphere of Vienna life, full of music and sensual pleasures. «... it is impossible to imagine that Schubert was born and worked not in Vienna but in some other place, just as the musical history of Vienna is unthinkable without Schubert... Schubert is Vienna which loves and admires the sun, joyful and sentimental, quickly switching from happiness to excitement and quickly getting consoled even after a serious grief»³. That is why the composer's depicting of real suffering, oppressive and destructing, disappointed the listeners, who did not want to get immersed in the world of hopeless grief. In «Winterreise» the composer dares to depict the inner world of a man in the state of hopelessness. «In these songs the tragic Schubert who is not widely known shows the shadowy sides of his self touched by the night... A person should be deaf not to be shaken by the call of dark forces which so often break through in his piano works, his *Lieder*, quartets and symphonies»⁴.

No doubt, gloomy moods, despair and loneliness were characteristic of romanticism as a whole. But that scream of despair which is heard in a number of songs of the cycle goes beyond the framework of romantic

suffering, which is often exaggerated and dramatized. Crossing of the borders of romantic conventions is especially manifest in the song «Die Nebensonnen».

*I saw three suns in the bright cold sky
I stared at them long and hard
Unmoving they stared back at me
As if they would last forever*

*You three do not belong to me
Go and shine on others
I used to have three suns
But the best two have gone
If the third goes out
I will welcome the darkness.⁵*

Manifest suffering and despair which has crossed the border of romanticism rather resembles the pain expressed in rejection the traditional melody by modernist composers⁶.

Already in Schubert's life-time the songs of «Winterreise» sounded in the houses of music lovers, but public performance took place only once, some days before it was published, on January 10, 1828. The reaction of audience was ambivalent. «Schubert's friends remembered that they were taken aback by the gloomy mood of the songs. Schubert answered with the words: «I like these songs more than any other, and you will also like them». He was right. And soon we were shaken by the impact of these melancholy songs»⁷.

«Die Winterreise» consists of 24 songs. In many respects they are close to genre sketches so popular in the painting of that period — a traveler passes a village, hearing dogs barking, he meets a post wagon... Such images, poetic or visual, corresponded to the tastes of their time. And still «Winterreise» is different from those trips the urban dwellers liked to undertake for pleasure, in the mood of admiring nature beauty so lovingly depicted by romantic painters. Schubert's cycle distances itself from this lightness and joy of life — on the contrary, both genre motives and natural phenomena are shown in the dark colors of loss and loneliness. Perception of nature through personal emotion is common for romantic art. Through corresponding to the world of human feelings nature acquires the character of subjectively constructed cultural phenomenon. From this point of view I wouldn't agree here with A. Flier who states: «It looks that unlike the human perception of nature, which is in a large mea-

¹ C Barthes R. Smert avtora/ Bart R. lizbrannye raboty. Semiotika, Poetica.— M.: Progress, 1989., 384–392

² Barthes R. Udovolstvye ot texta/ Bart R. lizbrannye raboty. Semiotika, Poetica.— M.: Progress, 1989. P. 462–519

³ Bryon M. Povsednevnyaya zisn very vo vremena Mozarta i Shuberta/ Brion M.: Molodaya Gvardia. Palimpsest, 2009.— P. 116

⁴ Ibid. P.117

⁵ <http://theoryofmusic.wordpress.com/2009/07/18/english-translation-of-schuberts-winterreise-poems-by-w-Muller/>

⁶ Shapinskaya E. N. problema lichnosti v iskusstve modernism: tragism «Pikovoi damy» Tchaikovskogo i «Vozzeka» A. Berga v kontekste vyzovov sovremennosti// Vestnik MGUKI, № 6, 2013

⁷ Burrows J. (ed.) Classic Music. K-NY, DK, 2005.— P.179

sure biologically inherent, the perception of culture is mainly the result of his education, upbringing, of his being persuaded that he can identify himself with this culture»¹.

In the period of romanticism nature acquires symbolic meaning, becomes a signifier which denotes different shades of human feelings, mainly belonging to the sphere of love. The capacity of a natural object to become a transmitter of cultural meanings was marked by Roland Barthes who wrote about «roses loaded with love». For Barthes nature acquires the status of Imaginary, accessible to the feeling of amorous Subject. «The only thing in the outer world which I can connect with my condition is the general atmosphere of the day, as though «weather» were a dimension of the Imaginary»².

The fact that perception of nature is conditioned by cultural level and emotional state of the recipient explains that the same natural phenomena may be regarded as joyous or sad, alarming or lyrical. While Austrian romanticism as a whole is characterized by lyrical interpretation of surrounding reality, in «Winterreise» it is the other way round — the surrounding world is colored in gloomy shades, since love, with its magic capacity of transforming the world around, had been lost. The unity of music and poetry creates a complex picture of psychological condition of the hero. Though he suffers from unrequited love, his feelings are nor individual but are rater an expression of the fight of romantic hero with fate. In the very first song of the cycle there are the words which can help us to solve the mystery of «Winterreise» — «As a stranger I come in this world, As a stranger I am leaving it». The theme of alienation, of otherness was very important for romantics, with their cult of a Lonely Hero, not finding his place in the world of people. The protagonist of «Winterreise» consciously rejects any social activity since it seems to him pointless without the sharing of his feeling by his beloved.

The emptiness of the world as the result of unhappy love is a common motive of all love tragedies based on unrequited feeling. But for romantics «... suffering is natural for human existence. To pretend that it is not so means to show ignorance, mistaken opinion or outdated belief, that is to be self-deceptive. Suffering, the romantics stated, is the inner truth of the world, and it should be recognized openly, in broad day-light.»³

¹ Flier A. J. Ocherki teorii istoricheskoy dinamiki cultury/ Flier A.J. Izbrannuye raboty po teorii kultury.— M.: Soglosiye, 2014. P. 247

² Barthes R. Fragmenty rechi vlyublennogo //URL <http://book-online.com.ua/read.php?book=7026&P.292>

³ McMahon D. The Pursuit of Happiness. A History from the Greeks to the Present. L.— NY, Penguin, 2006. P. 283

Such open admissions we can find in romantic poetry which overcomes the feeling of timidity and openly declares suffering the main content of life in the context of unrequited love.

Escapist moods are immanent to romanticism with its dissatisfaction with everyday reality, strict requirements of society and mechanistic civilization. Romantics found shelter from all the sorrows of life in nature and in art, especially in music and poetry, to which a special status was ascribed. E.T.A.Hoffman, a prominent exponent of romantic ideas, emphasized the special position of music in creating alternative reality: «Music opens to a man an unknown realm, a world which has nothing in common with the external, sensuous world which surrounds him and in which he leaves all his definite feelings in order to succumb to unexpressible bliss»⁴. For Hoffman the poet and the musician are brothers creating the greatest mystery of the word and the sound. Existence in «irreality» becomes true, and the «real reality» — a nuisance, especially in the condition of being in love. «Irreality,— states R. Barthes,— is that *feeling of absence, withdrawal of reality which is experienced by the Subject in love before the whole world*»⁵.

«WINTERREISE» AS A JOURNEY IN SEARCH OF THE OTHER

Each epoch rethinks the texts of the past, sometimes completely changing their meaning, sometimes finding something in common in its own «here-and Now». No doubt, today «Winterreise» is percepoted in the semantic richness of those philosophic reflections which were also based on «The Other» as the main figure, which shifted accent from legitimized by social rules centre to the marginal, often blurred figure of the Other

Existentialism, having made the Other a hero of its works, started the process of his legitimization, and postmodernism, having won a big space of culture, finally rehabilitated the Other in the process of deconstruction of traditional binarisms. «Winterreise» can be read as a journey of the Other who does not find place either in Culture or in Nature but who can be percepted today as an invitation to go along this road alongside the hero and reflect on our own place in life with its disappointments and coldness (cold is a constant motive in «Winterreise» songs).

The very name of the cycle points to the ytheme of the journey which was very popular in the time of the authors of «Winterreise». Journey by itself does not point to grief and disappointment of the traveler, romanticism gave it this color. For Austrian culture (and European as a whole in many respects) of the first half

⁴ E.T.A.Gofman. Kreisleriana./ Literatyrnye manifesty nemetskikh romantikov.— M.: izdatelstvo MGU, 1980. P. 181

⁵ Barthes R. Fragmenty rechi vlyublennogo P. 31

of the XIX century travelling was a passion, a possibility to distract from the routine of urban life. «... at present we have a tradition to regard genre variants of travelogue as a system of texts in which separate instances of the journey can be analyzed on the level of signs»¹. Attributes which were obligatory for describing the journey have been preserved in «Schubert's cycle. «The constant signs of the journey were: a coach, a coachman, a postmaster, a wondering student, where the journey was on foot, and accompanying music instruments.»² These signs have also become the signs of this or that love emotuin, which is especially manifest in the song «Die Post»:

*The post-horn rings
Rings through the streets
Heart, where do these feelings come from?
The post has no news for me
So heart, why do you grieve?*³

This song is a glimpse of hope on the sad road — the road of remembrances of past happiness, reified in traditional images of post, post horn. Remembrance is a necessary part of any live story, happy or unhappy, it becomes the moment of transition from one picture to another, from one mood to the contrary one.

All the elements of traditional romantic journey are present in «Winterreise», except setting the goal, which is replaced by a way to nowhere. The direction of the cycle is not towards something, but wanderings in search of easing the condition of the soul, sick and hopeless. The only ray of hope (in «Die Post») is connected with a possibility (no doubt illusory) of return to the former happiness. The pain of our wanderer os becoming so unbearable that our only wish is to stop it at any cost. This makes «Winterreise» an exception from the legitimate discourse of travel, an oddity, alarming and too frank. The hero lives through his love story as past, and the further he moves the more distant it is becoming, and his way acquires the character of narrative, though a fragmented one. The hero of «Winterreise» goes his way physically, moving through space, but at the same time we see him moving through all the phases of his sad love story.

LOVE AS AN IMPOSSIBILITY TO POSSESS THE OTHER

What is the essence of the feelings of the hero who had suffered a loss which should have been softened

with time, with a consolation of surrounding nature? Why can't he get reconciled with the parting which is a part of every man's life? In our opinion the cycle goes beyond concrete life and the hero, in accordance with the will of the author, finds himself in existentialist space. From this point of view, «Winterreise» is the statement of impossibility of possessing the Other. Love is the most dramatic relation of «I» and «The Other» which is developed as the strife to overcome otherness and to unite with the Other. For many centuries the attitude towards the Other, be it in love relations in a broader sphere of interpersonal relations, was founded either on appropriation or on rejection. The lover (the beloved) has to be possessed — without this a man feels himself a stranger in the world of Others. The point in the sufferings of our hero is that he cannot possess his beloved, which does not let him percept the surrounding world as it is — everything gets transformed through the mirror of love suffering.

*I look for traces of her footsteps
I look for them in vain
Where leaning on my arm
She crossed the bright green field.*⁴

The freight of losing love is connected with absolutization of the feeling, with seeing all the world as The World-with-the beloved, and suffering itself is a form of connection with the lost beloved. «In the absence of immeasurable happiness immeasurable sufferings could at least become our fate» — A. Camus writes⁵. But sufferings also have their end, possibly in death. The image of the beloved blurred in the heart is what our wanderer is afraid of, he is afraid to stay alone with his Self after having built his world on the basis of passionate desire of possessing the Other and making this Other, even like a dream or fantasy, the centre of his existence.

If we adhere to the pathos of romanticism or to philosophy of existentialism, «Winterreise» of our hero cannot lead to liberation or self-realization. The hero os doomed from the beginning, since he «appropriated» his beloved, made her a part of himself and his world, and her loss is equal for him to the loss of an essential part of his Self and the world around which is also percepted only in relation to the beloved. Having made the Other an integral part of Self the hero sentenced himself to suffering and death, not leaving life space unconnected to his love, the space of freedom and desire undetermined by the object of love passion.

¹ Loshakova G. A. Semantika puteshestviya I stranstviya v hudohestvennoq proze avstriiskogo bidermeiera// Observatotiya kultury, № 1, 2014. P. 121

² Ibid

³ URLhttp://theoryofmusic.wordpress.com/2009/07/18/english-translation-of-schuberts-winterreise-poems-by-w-Müller/

⁴ URLhttp://theoryofmusic.wordpress.com/2009/07/18/english-translation-of-schuberts-winterreise-poems-by-w-Müller/

⁵ Camus A. Buntuyushiy chelovek. / Camus A.— M.: Politizdat, 1990. P. 322

THE MYSTERY OF «WINTERREISE»

Returning to the question of attraction «Winterreise» holds to our contemporaries who have long ago passed romanticism and existentialism as well as postmodernist trends affirming the exhaustion of culture

Let us try to find the answer in today's culture itself. In our opinion, these songs wonderfully fill in many lacunae of modern civilisation, where culture has been transformed into «postculture» and the ideas of Love and Ideal, mostly unattainable, gave way to the images of glossy magazines. In our time of total informatization, consumerism and pragmatism tender sighs about beloved cannot, at the first glance, disturb the man used to different tempos and rhythms, not going deep in the shades of love experience. And still our civilization does have many empty spaces which become locus of grief for what has been lost, for the unavoidable losses in the processes of dynamic modernization and demystifying the world. But the essence of man does not change so fast as technologies, and in most advanced Western societies there is place for emotional experience so subtly expressed in different songs of «Winterreise». Art, unlike the hedonistic sublimation, is the most positive way of satisfying, at least partially, the emotional hunger. Emotional sphere of «postcultural» personality imbibes the sadness and lyricism of «Winterreise» as a person tortured by thirst imbibes liquid.

YEARNING FOR LONELINESS IN THE EPOCH OF ECSTASY OF COMMUNICATION

We often look in art works of the past for some correspondence with our time or for extra-temporal universality of the plot and the characters. But, on the other hand, we often look for compensatory element, for something we have lost and try to recover in the past. One of such «lost» by the modern civilization phenomena, according to E. Fromm, is the capacity to concentrate. «... to be able to concentrate means to be with oneself — and without this it is impossible to love»¹.

The traveler going along his winter road is lonely, and in this loneliness he notices the things which would have hardly caught his attention were he in the company of his beloved or his friends. His eye sees the minute details of surrounding landscape, of life, and colors them the sad colors of parting. The skill to see the world in small things was generally characteristic of romantics. Existence alone with nature, outside society and its social norms and requirements of overcoming love suffering as unfit for the masculine subject has

become a life necessity for the hero. «Strange as it may seem, but the capacity to be alone,— E. Fromm writes,— is the condition of the capacity to love. Anyone who would try to be alone with oneself will understand how difficult it is. He will become feeling impatient, nervous and even alarmed»². For the modern man living in intensive informational space and communication networks this «being-with-oneself» is practically impossible, and, following the ideas of Fromm, his capacity to love is also lessened. Still the inner necessity of addressing oneself. Immersing in it — and in this way in the self of the loved one — does exist, and its implementation in the vocal cycle allows the public to touch upon the things of which our contemporaries are practically devoid. The (post) cultural subject is in a paradoxical situation of loneliness in a crowd, loneliness in the space of intensive communications/ The problem of loneliness, as modern researches think, «... will increase in the situation of social connections and increasing atomicity of society in postindustrial civilization, on the one hand, and the desire to preserve self-identity in the conditions of all-penetrating aggressive information field, on the other»³.

Loneliness, which had been regarded as a misfortune for a long time, in our time is becoming desired, thought of as something where one has time to think about one's fate and the problems of the surrounding world. This is the reason for the pursuit of the theme of loneliness in modern culture, especially where European civilization has achieved the largest material well-being. One can object — loneliness of the hero of «Winterreise» is not his choice, it was provoked by rejection from his beloved. But still he chooses the path of loneliness and not that of hedonistic consolations. On this path one can find his Self as well as go from this life, affirming the impossibility of existence without the Other, and each of us has to choose one's way to oneself.

LONGING FOR ROMANTIC LOVE.

In the period after sexual revolution which deprived love relations of the veil of mystery the person's longing for love reaching the very depths of heart and soul, coloring everything around in its tones and shades left cultural mainstream or shifted to sentimentality of serials. But this does not mean the disappearance of deep desire of human heart to express the tenderness of love, the tremor of expectation and torturous agony of loss. From this point of view the notions of love in romanticism allow us to come close to the feelings untouched by mass culture products and by sexual

¹ Fromm E. Iskusstvo lyubit/ Fromm e, Dusha cheloveka.— M.: Respublika, 1992.P. 167

² Ibid.

³ Chukurov A. J. Tema odinochestva v hudozhestvennoi culture stran severnoi Evropy/ Mir kultury i kulturnologiya.— SPb, 2012 P. 248

revolution. «Romantic writers,— writes V. Shestakov in his research of eros as a cultural phenomenon,— resurrecting the old notion about it as a universal cosmic force, uniting man and nature, ideal and reality, spirituality and sensuality. Romantics thought that love was spiritual by nature, but it can be expressed in quite earthly love. According to them, in sensual love world love is manifested, and in world love the real meaning of love for a woman is disclosed.

Thus sensual love with all its passions was rehabilitated, sometimes even gained mystical meaning as the answer to the mystery of nature and the essence of life.»¹ Made poetic by art, love acquires mystic features, and beloved is idealized in the spirit of medieval songs about the belle Dame. «Each beloved object is the centre of paradise» — Novalis wrote². For the hero of «Winterreise» this centre is displaced to the centre of hell which is what the empty world has become for him.

Love experiences of our hero are romantic in character — he idealizes his beloved who in the course of his journey loses realistic features and is associated with nature phenomena giving her the character of a mystical fairy appearing from the mist. One has to note that in «Winterreise» personal touch is very strong, the truth of human feelings which would not be so expressive had not they be a part of the author's emotional world. Romanticism as such has a closer connection of personal and creative elements than other currents of artistic life — a romantic did not just create heroes — ye often lived their life, which is confirmed by unusual life stories and early death of many representatives of romanticism.

The sensuality of our wanderer is implicit, one can even think that his attitude to his beloved is Platonic. Still one cannot call this feeling abstract since it is made concrete in sensual images of nature on which he transfers his dissatisfaction. The passionate desire for a kiss, hot tears which can melt snow show hidden eroticism and sensuality suppressed because of the impossibility of the contact with the beloved, both spiritual and physical, which lives in the memories of hands touching during a joint spring walk.

REHABILITATION OF LOST MASCULINE SELF-SUFFICIENCY

A. Giddens, a well-known researcher in sociology of culture, writes that in our epoch the ideals of romantic love have a tendency to fragmentation under the pressure of female sexual emancipation and autonomy³.

¹ Shestakov V.P. Eros i kultura/ Shestakov V.P.— M.: Respublika, 1999. P.108

² Novalis. Fragmenty/SPb.: VLADIMIR DAL, 2014.— P.96

³ Giddens A. Transformatsiya intimnosti/ Giddens A.— SPb: Piter, 2004.— P.82

The victories of feminism which have led to the change in gender correlation both in economic and social sphere and in the field of creativity have made the woman the main figure of cultural texts, and one of the reasons for it is the prevalence of female authorship. Women, who have firmly installed themselves in «masculine» professions in the field of cultural production, reinterpreted many cultural texts from feminine point of view. This has brought about «symbolic annihilation» of masculine subject who has lost his subjective status along with the fall of fallocentrism⁴. Speaking about loneliness, we imagine a lonely woman as a stereotype of many mass culture texts asserting the capacity of the woman to deal with all circumstances and insist on her identity in all life spheres. The male becomes secondary in relation to female subjectivity, and his capacity to love and suffer, rather dubious from the point of view of male-oriented culture, becomes completely misplaced in the culture of feminist type, where the male is regarded as a tyrant formed by centuries of women's oppression, incapable of intersubjective dialogue. A romantic in love is a marginal figure, both in traditional male-oriented culture, and in feminine culture replacing it more and more. A. Giddens states that men fall in love, just like women, and have done it in the past. They have experienced the romantic love ideals for two centuries, but differently from women. Those men who got under too much influence of such notions of love became separated from the majority as «romantics» — in a particular meaning of the word. They seemed empty dreamers who had succumbed to women's power⁵. The hero of «Winterreise» has to regain his masculinity, the capacity for self-sufficient existence by overcoming his heart pain which destroys him and his world. He gathers remnants of courage and tries to face cold wind in the last attempt to return to full-fledged existence.

«WINTERREISE» IN THE FIELD OF INTERPRETATION

The meaning of music and literary text is more dependent on the individuality of the performer than in scenic genres where a lot depends on the director, conductor and other producers of the performance musical or dramatic. The limits of interpretation are in this case more mobile, allowing the performers (both vocalists and pianists) to select the tempos, place accents, create emotional mood. Romantics themselves

⁴ See more detailed analysis of Francesca Zambello's production of «Don Giovanni» in Shapinskaya E. N. Lyubov kak vlastnoye otnosheniye: Don Juan kak archetipichnyj geroj // Kultura kultury, № 1, 2014 <http://cult-cult.ru/lyubovi-kak-vlastnoe-otnoshenie-don-zhuan-kak-arhetipichnyj-geroj-v-prostranstve/>

⁵ Giddens A. Transformatsiya intimnosti/ Giddens A.— SPb: Piter, 2004.— P.81

saw this polysemantic nature which all great works of art have. «Any of them, as though the author had an endless flow of ideas, allows for limitless number of interpretations, and one can never say whether this infinity is created by the artist himself or is it disclosed in the work as such»¹. Interpretation is directly linked to tradition, having potential capacity both of supporting and destroying it. In the works of the past creative interpretation includes them in the cultural field of other periods, giving them new meanings relevant for this or that time. «The phenomenon of interpretation of tradition, of an individual creative interpretation of canonic form is independent in its own way,— writes A. Flier — it takes place in music and stage art. This happens in other fields of symbolic activity. Here we have the modification of form (often just the change in accent in reproducing a canonic pattern) with preserving the unchangeable content and allowed in limited scope. It is a very difficult question for art, and during its history they have been arguments about the possible performers' modifications of a canonical Text»².

In our time, when postmodernism asserts exhaustion of culture, this infinity leads to such pluralism of interpretations that the reference to the initial text is often lost. We have stated earlier the necessity of regarding both authorship and free production of meaning, attention to the authentic text and interpretation according to the dominant cultural meanings of the time of the interpreter.

Our choice of performers is based both on subjective feeling and on the combination of these moments of the eternal and the fleeting in the selected versions. Subjectivity is not only unavoidable as a personal position towards the text but as a cultural imperative established in the period of modernity and connected with the process of liberalization in culture. Analyzing «Die Winterreise» we base our opinions on interpretations — and here we have double subjectivity: the subjective interpretation of musical and poetic text and our «secondary» interpretation of the interpreter which requires its own meta-language. Since our meta-language is in the field of philosophical and cultural discourse we will use such categories as values, meanings, texts, etc, without intruding in the realm of musicology as a study of musical form.

We shall address some performers of «Die Winterreise» who have been heard for a number of times both in recordings and in concerts. Speaking about such a genre as Lieder it is impossible to avoid

subjectivity — the empathic factor is very important for perceiving all the richness of emotions and meaning communicated by different performers. One more questions arises in the case of this cycle written by a young composer on the verses of a young poet — it is the age of the performer. This question is important as such — how os the age of the performer connected with the age of his character- or, in this case, composer? Does the experience of years help to understand the essence of music better or does it devoid the performance of touching spontaneity of these songs? A well-founded answer to this question was given by Peter Pears in his talk with Benjamin Britten on «Winterreise». he said it was not the music of a young man, it was thw music of spirit which has no age³.

We have selected some interpretations which had provoked different emotions, which have given a chance to understand this work in different ways, to find in it the things that are of interest to our contemporaries, to understand different and contradictory aspects of «Winterreise».

The first artist whom we shall address I have heard only in recordings — it is D. Fischer-Dieskau. Schubert's works are an important part of his heritage. Being one of the greatest performers of «Winterreise» and chamber music as a whole, he said that music and poetry had a common space from where they get inspiration and where they act: the landscape of the soul. The magic force of music and poetry according to the great musician, is in their influence on people, in their capacity to change them. The method of Fischer-Dieskau in his work at chamber music was based on the primary role of the text in relation to music material, going from the work as a whole to details. Attention to the word — is the most important part of «reading» music texts of chamber genre, be it *Lieder* or Russian *romances*. Being a great musician, he penetrated to the very core of the unity of word, voice and music accompaniment which reach the highest degree of emotional expression and meaning.

Jonas Kaufman is one of the most well-known artists today both in opera and chamber genres. He attracts the listener in his «Winterreise» by the depth of feeling and not by demonstration of emotions. He is reserved and static, and all the variety of emotions is rendered purely by musical means. The tragic cycle by Schubert shows the skill of the singer, his capacity to bring to the listener the beauty and the meaning of the author's music. Schubert's melodies are deceptively simple, but J. Kaufman shows this simplicity as the expression of highest harmony, and «Winterreise» shows his talent to express the sufferings of the characters without losing dignity and noble reserve. Speaking about the influence of «Winterreise» on the

¹ Shelling F.V.J. Deduktsiya proizvedeniya iskusstva voobshe/Literaturnye manifesty nemetskikh romantikov.— M.: Izdatelstvo MGU, 1980. P.136.

² Flier A. J. Ocherki istoricheskoy dinamiki cultury/Flier A.J. Izbrannyye raboty po teorii kultury.— M.: Soglasie, 2014 P.290

³ Peter Pears & Benjamin Britten discuss «Die Winterreise» — 1968.— URL <http://www.youtube.com/watch?v=MFaH-Kb2HD0>

audience, Kaufman, well-known for his tragic opera roles, «constantly mentions cathartic effect of ancient Greek tragedies — and his rendering is elevated without buskins and does not need a special tragic mask»¹. During the concert tour of J. Kaufman and H. Deutch in connection with the release of «Winterreise» CD they performed «Winterreise» in several European cities, including Moscow, which significantly contributed to the increase of the audience of «Winterreise».

British baritone Simon Keenlyside has performed many variants of «Winterreise», including a choreographic one² and returned to it in autumn of 2014. His interpretation is marked not just by creating an image of an unhappy lover, but that of a deeply sick soul. Every word of Müller's poems is expressed with shades of phrasing and sharp changes of general emotional tone. back in 2004 S. Keenlyside sang «Winterreise» at Shubertiade where J. Kaufman also performed, which inevitably draw some comparisons. The difference of the style and tone was clear. Today's interpretation of S. Keenlyside is based on an open, even exaggerated expression of tortured and hopelessly sick inner Self. Exact phrasing, using all possible shades of voice gave Müller's poems a shade of paradox and drama. The change of moods, counterpositioning of coloring gave a feeling of spontaneity in shifting from lyric remembrance to flashes of despair and admittance of hopelessness. But the most interesting in this interpretation was not the music aspect, but the expressiveness of the artist who had transformed a vocal cycle into a monodrama. he lived through all the turns of the dark road of his hero not only musically, but dramatically, using his acting talents, creating changing images with help of face expressions and movements, showing physical agony felt by the hero, devoid of any support in his meaningless existence. The performance is so intense and emotional that one cannot help being empathically included in the sufferings of the hero, which is so rare in case of chamber music. This is unfolding gradually, with the growth of tension and the

contrast between glimpses of happy memories and the agony of sick soul is growing and taking us in the world of the tortured person. Neurotic expression reminds one of the best S. Keenlyside's characters — Vozzek, from A. Berg's opera, where the sick psyche of the character is rendered on the level of physical agony. In «Winterreise» the intensity of emotions brings romantic music and poetry close to expressionist openness of suffering best expressed in E. Munk's «Scream». I was imagining this picture while listening to S. Keenlyside's «Winterreise» completely taken in by the images of despair, hopelessness of life which were shown with the help of all expressive means — voice, mimics, neurotic finger movements, open addressing the audience.

The role of piano seems secondary in this case, unlike such duets as P. Pers and B. Britten, J. Kaufman and H. Deutch. E. Ax, a brilliant pianist, performing with best symphony orchestras, consciously withdrew to the background, which intensified the expressive effect produced by the singer. In the end, when both look frozen in the hopelessness of the path of the hero who could not find the answer — one stands before the eternal question about the purpose of our life journey, happy or sad — total silence comes — the answer for the «Quo vadis?» question is missing.

In search of the answer to the question about the importance of «Winterreise» today it is important to see how different audiences react to it. The reaction of public filling different concert halls from Moscow Conservatory to Salzburg Mozarteum, which I have watched, practically in all cases was of total stillness followed by outburst of applause, having catarctic effect which I felt myself and which is so important in our pragmatic world where the goals of success and material well-being make us forget about such things as love? desire to be understood, correlation with nature and surrounding world which is colored in the colors of our love. And the most important thing is that we stand before the most important question of our life: «Where are we going?» and what is the purpose of our life journey.

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