

## Romantic “masks” of the viola

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**Abstract:** The article describes the main points of evolution of the viola “masks”, the musical role embodiments transferred from the theater esthetics and philosophical concepts of the social game theories.

**Keywords:** viola, masks, music, romanticism.

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Romantic era has become an important milestone in the history of humankind near rich flats. We support the idea about appearance of romanticism on the basis of people's awareness of their own creative power, which helps them shape a new world. The period between the 17th and 19th centuries is not only a milestone from the point of view of the dawn of the historical hour, but also gives a new impulse for the cultural, in all its manifestations, the development of humankind. The events of the Great French Revolution of 1789-1799 are extremely important for understanding this development [2]. Bloody, but effective for world democracy, the events became a new turning point in man's awareness of his creative power in this world. The confrontation between the monarchical rule of Louis XVI and the privileged elite on the one hand, and the people, who were under the pressure of a not too fair taxation system and the famine of 1788-1789, on the other, required a quick solution. However, it was quite difficult to achieve a quick, at least in King Louis's view, decision. The States-General assembled on this occasion very quickly got out of the control of the ruling elite, representatives of the democratic movement actively persuaded the clergy to support their position and demand the adoption of a new constitution. At this point, the monarchy clashed with democracy, King Louis XVI's order to the states-general to disperse and the active opposition of the people's representatives. Further events, despite the pressure from the authorities, were not able to stop the locomotive that was moving. Later, the king was forced to make concessions, took an oath on the new constitution, but did not return the people's trust. The society demanded the end of the feudal type of relations, the strict limitation of the power of the monarchs. In the end, King Louis XVI ended his life on the guillotine in 1793, but the revolutionary movement did not end there. Further leadership of Napoleon Bonaparte, developing democratic ideas, improved the situation in the country, but did not avoid becoming authoritarian, namely - imperial. However, important changes, most importantly - in the human mind, have taken place. From a social point of view, feudalism was defeated and the monarchy lost its power, affirming democratic attitudes, and from an individual-philosophical point of view, an individual person came to the fore, who has the right to be heard, even despite the clear rules that were proposed by the previous era of classicism. Thus, history continued its movement according to the principle of negation of the previous one. We note that this does not reject the positive heritage of the classical era, because the rational grain was very important for the further development of society and art in particular, but the changes of time could not fail to be reflected both in the actual social organization and in the consciousness of a person who created a new view of the existing the world and changed it. Social events cannot but find their embodiment in all spheres of human activity, the art of the Romantic era depicted and personified these events, changing the aesthetic paradigm and philosophical focus. "Art performs two important functions. First, it reproduces emotional life. And then ... it becomes a source of ideas about the truth of everyday life [1]." For romanticism, idealism in philosophy and attention to feelings, rather than reason, which was dominant in the classical era, became extremely important. Also, attention to folk art, the search for historical consciousness, as a result of strengthening the study of the history of one's country, is added to the main poles of interest.

An important change of the era of romanticism in literature, in particular, is the attention to the hero, who becomes an ordinary, simple person, and not an aristocrat, as we remember from the previous era. In Ukrainian literature, the formation of national self-awareness fell on this time. Let's recall the images depicted by Taras Shevchenko in his work and the topics raised on the pages of "Kobzar", calls to struggle for freedom and a call to self-awareness.

Turning to the historical aspect is important for us because it brings a deep understanding of worldview changes in the consciousness of society as a whole, as well as an individual as a carrier of culture, because art is its integral component. "Art for me is a form of truth, a reflection of life. It is, together with political discussions and parliamentary debates, a necessary, important and significant reflection of social development," noted the famous French writer Georges Sand [5]. Here we find conceptual parallels with the thoughts of Johan Huizinga - art is a reflection of life, and culture is the result of "life play", and art and play are organic, not artificial, they grow from the very phenomenon of mankind [3]. Let's return to the musical space of game theory and note that,

compared to the classical interpretation of the viola, the romantic one has significant differences. How has the focus of composers' and performers' attention to this instrument changed? If classicism considers the viola as an actor who is brought to the front stage of the performance for the better disclosure of the idea of which it is the bearer, then romantic aesthetics, first of all, appeals to a personified understanding of this instrument and delving into the inner world of the hero of the person it represents. Since, from the logical principle, the importance passes to the sensual, it is natural for musicians to turn to instruments that carry "unexplored" expressive and timbre aspects, precisely for the sake of immersion in this sensual sphere.

Let's turn to perhaps the most representative figure of the romantic musical space - the pianist and composer Robert Schumann. Among the representatives of this era, R. Schuman occupies a special place, because he is a composer in whose work innovation is extremely concentrated. His piano and ensemble music contains defining features of romanticism - appeal to the miniature, synthesis and modification of musical forms, tendency to programming, often literary. Let's immediately recall textbook examples, such as "Carnival" - a cycle for solo piano, in which the composer's friends appear, he himself in his two role identities (Eusebius and Florestan), as well as characters from the Italian commedia dell'arte (Pantalon, Colombina). In this cycle, we find several defining romantic features at once: a tendency towards miniatures, programming as a whole (image of a festive event), as well as for each piece ("Chopin", for example, skillfully written in the texture of the composer it depicts), innovation (all the cycle is permeated with leit motifs, peculiar cryptograms, (A-S (Es)-C-H, As-C-H, S (Es)-C-H-A) which send us to the locations of life and to the person of Robert Schuman himself.

Next, we will also consider the program cycle, but already in the chamber composition, namely - for clarinet, viola and piano - "Märchenerzählungen", Op. 132 [6]. The composition, which is one of R. Schumann's last works, uses the same combination of instruments as Mozart's Kegelstadt Trio. The composer was interested in the "picturesque and fantastic", but did not leave references to specific fairy tales, as in his earlier "Märchenbilder", Op. 113. The composition was written in a few days and Clara Schumann noted in her diary: "Today Robert finished 4 pieces for piano, clarinet and viola and was very happy about it. He thinks that this collection will look very romantic." The pieces were first performed by Clara Schumann (piano), Rupert Becker (viola) and Johann Koehner (clarinet), and published by Breitkopf & Härtel soon after. Without specifying a specific literary program, R. Schuman only gives us a sense of the romantic flavor of the "Fairy Tales" cycle with titles and musical material: 1. Lebhaft, nichtzuschnell - combines a march-like movement with dreamy intonations of a sigh type; 2. Lebhaft und sehrmarkiert - vividly and strongly emphasizing the rhythms, frames the lyrical section with march music of an expressive rural flavor; 3. Ruhiges Tempo, mitzartem Ausdruck - a love duet of clarinet and viola with the figurative elements of the piano part; 4. Lebhaft, sehrmarkiert - continues the development of march-like intonations, but more energetically, in the middle episode it returns the listener to the lyric plane, and in the reprise of the three-part form, it completes the whole cycle with a fanfare. Let's pay attention to the masterful selection of timbres by the composer - all three instruments used have a different character of sound creation (wind, string-bow and string-percussion), so each of them has an expressive space in terms of timbre and touches. The viola in this ensemble, especially in the cantilena episodes, is the carrier of the most expressive character of the sound, because the instrumentation allows the use of a more varied and intense vibrato technique than the clarinet. From the timbral point of view, the viola and the clarinet are as if in two "mono-planes" and complement each other: the clarinet covers the high register of the viola, and the viola enlivens the cantilena with its deep and rich sound. In this cycle, the viola acts as an individualized actor of a three-way conversation, which has its own unique features, the emphasis of its use by the composer is placed precisely on the uniqueness and diversity of expressive possibilities. It should be noted that the search for timbre combinations that allow the listener to penetrate the sensual dimension of the musical canvas, and on the other hand, create a phonic space for each of the instruments for better listening to each of the individualized voices-characters, is a characteristic feature of the creative direction of romantic composers. Robert Schumann's fairy-tale duet cycle "Märchenbilder" Op. 113 ("Fairy Tale Pictures") for viola and piano is another embodiment of revealing the romantic "mask" of the viola. In contrast to the later composition, this work contains direct literary clues for a better understanding of the figurative sphere of the cycle, in which the viola is already revealed in a fuller sphere as the main, multifaceted character. One of the versions of the literary inspiration and a possible entry point to deciphering the cycle is a part of the letter of the poet Louis du Rieu, in which he presents his image of "Fairy paintings" in poetic form. It should be noted that, regardless of the present four-part structure of the poetry, Schumann rather relies on the general love-melancholy character, and from the musical side depicts his own plot for each of the parts. Although, the general four-part form, as in du Rieu's poetry, is preserved. It is also interesting that after looking at the tonal and tempo ratio of the parts (1.Nichtschnell - D minor; 2.Lebhaft - F major; 3.Rasch - D minor; 4.Langsam, mitmelancholischem Ausdruck - D major) we ascertain the synthesis of the suite and sonata genres. The first part presents the listener with the viola in the guise of a lyrical hero, whose speech changes from wistful-thoughtful

to intense-dramatic. The scherzo-pictorial second and intensely dramatic third parts are a kind of "speedy" core of the cycle. The atypical end of the cycle is the last, slow part, which plunges us into the world of deep lyrics, probably referring to the poetry of Louis du Rieu: "our rich love life will be my last fairy tale."

The famous virtuoso violinist Niccolò Paganini became an important figure of the era of romanticism, which discovered and developed the romantic "mask" of the viola. It is interesting that with his virtuosity, Paganini inspired not only violinists, but also the already mentioned Robert Schumann to improve his own technical skills. In his performing and composing work, the outstanding violinist showed considerable ingenuity in addition to natural giftedness, which led him to the path of extraordinary virtuosity. In addition to the violin, Paganini played the guitar and the viola, for which the author created original compositions, including: Serenade for viola, cello and guitar (until 1808), Quartet No. 15 for viola, violin, cello and guitar (1818-1820), Concerto Tercet for viola cello and guitar (1833), Sonata "Per Grande Viola" with orchestra (1834). Note that in his violin work, Niccolò Paganini widely used technical elements of guitar technique, such as pizzicato with the left hand, rich chord technique, and also adds to them the use of double flageolets. We find all these techniques in his violin concertos, as well as in the Viola Sonata with Orchestra. It is interesting that in terms of its orchestration, the Sonata stands very close to his violin concertos (for example, the part of the solo instrument between the orchestral tutti is often accompanied by the pizzicato of the strings), but the author gives the work exactly the name of the sonata. We consider this to be an interpretation of the sonata in a free, romanticized way, because in the work we find two large sections: an introduction and a virtuoso recitative of the solo viola (C minor) and a cantilena section (C major) with elements of virtuoso technique; and a theme with three variations and a coda (C major). By creating this work, N. Paganini marked the assignment of the viola to the role of a virtuoso of the highest quality, because the Sonata uses such technical episodes that are not inferior in complexity to those of the violin, and at the same time, to them is added a rich viola timbre and his penetrating, cello lyricism in the cantilena episodes. It is interesting that the process of creating the Sonata is closely related to another viola work, which presents the romantic "mask" of the viola. During his stay in Paris in 1833, N. Paganini heard Hector Berlioz's "Fantastic" Symphony and ordered a viola concerto from him. After seeing the score of the first part, he was surprised by the presence of a large number of pauses, and refused to perform, instead writing his own piece - the Sonata. However, this did not stop the composer, and already the following year, the work "Harold in Italy" was presented to the audience. The author himself wrote the following about the creation process: "I planned to write a number of scenes for the orchestra, in which the viola solo would sound like a rather active character, which retains its inherent character everywhere; I wanted to liken the viola to a melancholic dreamer in the spirit of Byron's "Child Harold" [4] The work is written in four parts: 1. "Harold in the mountains. Scenes of melancholy, happiness and joy" (Harold aux montagnes. Scènes de mélancolie, de bonheur et de joie), 2. "Marche of pilgrims singing the evening prayer" (Marche des pèlerins chantant la prière du soir), 3. "Serenade of the mountaineer in Abruzzo to his beloved" (Sérénade d'un montagnard des Abruzzes à sa maîtresse) 4. "Orgy of robbers. Memories of previous scenes" (Orgie des brigands. Souvenirs des scènes précédentes).

H. Berlioz makes an important breakthrough for musical art, which we also observe in the theatrical art, namely - the attraction to spectacle. Here we clearly state the difference from the classicist theater, in which its "true purpose [...] is to teach, gradually exalt the human spirit" [4], and the theater of romanticism - to make a conscious emphasis on sensuality, to influence the deep layers of human consciousness without any restrictions by all possible means. The names of the works, their separate parts and even the tempo markings are aimed at clearly "constructing" imaginary scenery in the stage space of the performed musical work. Verbal or verbalized programming in this case is an additional help for a better interpretation of the music and a more detailed entry into the figurative and philosophical world of its hero. Note that despite the four-part structure, the piece is not purely a symphony or purely a concerto, it is on the border of these two genres. Clearly different from the work of N. Paganini, G. Berlioz creates a unique, almost cinematic canvas, in which the role of the main character is entrusted to the viola. The composer's mastery shows the soloing instrument in all possible variants of the manifestation of his multifaceted "actor" persona, the foreground depicts the relationship "I (ego) - the world": melancholy, happiness, joy, awe, love feelings, fear - such, and even a wider emotional palette we observe the states of the main character on stage. Moving away from virtuosity, as the goal in itself of a concerto for an instrument with an orchestra, and changing the classical form of a symphony with the help of literary programming, H. Berlioz focuses our attention on the uniqueness of the alto voice, the closeness of its expression to the voice of Byron's Child Harold himself.

With a kind of reprise, let's return to chamber music and consider another example of the role embodiment of the viola of the romantic era - Johannes Brahms's Sonata. Initially, two sonatas op. 120 Nos. 1-2 were written for clarinet and piano, appearing alongside the Trio for clarinet, cello and piano op. 114 (1891), Quintet for clarinet and strings, op. 115 (1891), and two clarinet sonatas by the author. However, later the author himself worked on the sonatas for viola and piano, and in this form they entered the golden treasury of the repertoire for this instrument. Moreover, the Italian composer Luciano Berio in 1986 orchestrated the first

sonata, F minor, for viola with a symphony orchestra. As we know, Johannes Brahms often turns to string instruments in his instrumental works, in string quartets the viola parts are equal to each of the instruments of the ensemble. Some compositions, such as the Quintet for clarinet and strings, were later translated for the viola, and famous performers such as Maxim Rysanov and David Aaron Carpenter made recordings of such versions, which continue the line of timbre polyvectorness of the viola, which J. Brahms personally offered us with his cycle of sonatas.

What is interesting about the J. Brahms viola vision? The composer gives us the key to understanding the timbre polyvectorness of the viola. Unlike R. Schumann, who originally wrote for the viola, emphasizing romantic innovation, J. Brahms decided to create the viola version after some time. If we compare composers in the direction of their musical search in the viens of innovation, J. Brahms, without a doubt, gravitates more towards the traditional type of forms and genres, with innovative content, while R. Schumann - towards complete innovation. It is likely that the reason for this difference is deeply embedded in the music of J. Brahms. According to several modern musicologists, his music does not aim to please the listener, playing with his superficial emotions, it contains a deeply subjective core, skillfully hidden from ordinary view. The viola treatment of these two sonatas testifies to a rather deeper understanding, a kind of projection of the role of the clarinet onto the viola through the prism of sound creation, the combination in the "mask" of the viola the light clarinet timbre and intense expressiveness that can only be achieved on a stringed instrument.

Summarizing the consideration of the romantic viola "mask", we will outline several important theses. First, the viola asserts its absolute technical perfection at the level of the best virtuoso violinists; secondly, composers independently arrange their own compositions for viola, which indicates timbral flexibility; thirdly, the composers themselves consciously use its unique timbre; fourthly, compositions were created in which viola wears the "mask" of a full-fledged main character. As we can see, the viola's role palette expands even more, from episodic capricious sound searches of the Baroque era, through experiments based on the aesthetics of classicism to targeted, clearly realized personifications, the continuation of which we will meet in the 20th century.

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