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Questions of the Performing Interpretation of the Song without Words op.109 F. Mendelssohn

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Songs without words occupy a special place among Mendelssohn's chamber works. The composer wrote eight notebooks of six pieces for the piano. They became popular very quickly and became widespread. Amateur musicians satisfied their urgent need for works that were accessible by difficulty, in which their artistic ideals were embodied. Song without words, Op.109, is the only one among this genre written for cello and piano, and is organically integrated into a single circle of romantic images.

In the 30s of the XIX century, the cult of the family hearth, patriarchy, sensitive books, describing emotional experiences was popular in Germany. Mendelssohn, relying on everyday music, created a new type of romantic piano miniature. And although the songs without words were composed for home music-making, the performers had to be quite professional with the instrument. Like Schubert and Schumann, Mendelssohn elevates everyday life to true Poetry, romantically transforming it. "With his songs without words, Mendelssohn formed his" spiritual-romantic union ", which did not have the relief of the images of Schumann's" Davidsbund ", but existed realistically, being dispersed in the circles of music-educated amateurs." [1, 13].

Schumann sensitively felt the intimacy and lyricism of the music of songs without words and very poetically described his impressions: "Who did not sit at the piano in the twilight (the word "piano" sounds too courtly) and, fantasizing, unconsciously, did not sing along to a quiet melody? If by chance the accompaniment and melody can be performed only with your hands, and most importantly, if you are also Mendelssohn, then the most beautiful songs without words will arise from this ... " [2, 153-154].

Fitting into the tradition of German romantic miniature, Mendelssohn became the founder of a new genre. Thus, the genre from the predetermined directly and openly becomes a manifestation of personal uniqueness. Creating his songs without words, he follows the classic tradition of home music making. However, even the name of the genre introduces the musician into a romantic circle of images and moods.

Song without words for cello and piano op.109 refers to the late period of the composer's work and, like the seventh op.85 and eighth op.102 notebooks of piano songs without words, was published after the death of Mendelssohn. Dedicated to Song without Words, Op. 109, to the French cellist Louise Christiani, with whom Mendelssohn performed this work in Leipzig. Compared to piano songs without words, it is more ambitious, as evidenced by the expanded three-part form of this work.

Mendelssohn did not destroy the established traditions in music, but creatively transformed them. Relying on Beethoven's Pastoral Symphony, he created his "landscape-genre romantic symphonies, in which he solved the problems of program symphonism in a new way. Similar tendencies can be traced in chamber instrumental ensemble works, in particular, in song without words for cello and piano, op.109.

Very often, the musical material composed by Mendelssohn is rich in all sorts of associations, up to the effect of picture. The composer was good at drawing and left a large number of drawings and watercolors. The colorful perception of the surrounding world, the feeling of a deep organic connection between painting and music contribute to the vivid impression that his compositions make on the audience. In this case, you can imagine a boat floating on the water surface, the rhythmic pattern in the piano part imitates light swaying on the waves. The wonderful cello timbre, full of warmth, resounds over the evening peace. In the middle part, the wind suddenly increases, waves rise, the mood of excitement and even anxiety increases. Then, the wind dies down and everything returns to its previous state. In this regard, there is an association in terms of figurative parallels with the Prelude Op. 28 No. 15 by F. Chopin.

The song without words, op.109, is written in the Andante tempo. In the extreme sections, the melody of the theme of the cello, unfolded, melodious, full of soulful lyrical expression, is close to a romantic song and is intonationally connected with German song folklore. The line of the singing instrument seems to hover over the piano accompaniment:

Mendelssohn was an excellent pianist and played the violin well. He subtly felt the expressive capabilities of not only the piano, but also string instruments, in particular the cello, which allowed him to use them in his work.

The theme is distinguished by a clear structure and is easily divided into separate motives. The composer uses the romantic principle of transforming the main theme, by varying the images, isolating from it intonationally close motives. It is useful for performers to analyze the structure of periods, their variational transformations, at first glance insignificant, but important for understanding the logic of musical development.

One of the primary problems of interpreting songs without Mendelssohn's words is the performance of melodious melodies. To avoid the sentimentality of their sound, musicians should strive to embrace wide constructions with their inner ear. You should pay attention to the variation structure of the periods and achieve a sense of the unity of form.

In this piece, the role of the rhythmic sphere is important. In the extreme parts of the work, a single rhythmic pattern is used in the piano part, which emphasizes and supports the song basis of the melody in the cello part.

There is a misconception that the accompaniment plays an auxiliary role and its functions are limited to harmonious and rhythmic support of the partner. The art of accompaniment combines a rather complex set of knowledge and skills, in which the piano plays an important role. Accompaniment as part of a musical composition includes many expressive means, such as the expressiveness of the harmonic support, its rhythmic pulsation, melodic formations, and timbre. At the same time, all this taken together represents a semantic unity that requires a special artistic and performing solution.

It is also necessary to pay attention to the execution agogy. It should be understood that agogic deviations do not encroach on the basis of musical rhythm. In formal terms, agogics is the acceleration or deceleration of movement, as well as revitalization, inspiration or expansion, restraint, which does not lead to a change in tempo. With regard to phrases, sentences and larger constructions, the

gradations of the term agogics (accelerando, ritardando, animato, animando, risvegerando, ritenendo, allargando) are quite enough. The smallest agogic deviations, which contribute to the naturalness and expressiveness of intonation, are hardly accessible to precise designations, and it is in them that the individuality of the sensation and taste of the performers is manifested. Musicians should simultaneously feel the subtlest deviations from the metro rhythm of the musical text. This sensitivity should be a fundamental quality in the ensemble. The achievement of a good ensemble is the result of the unity of the artistic attitudes of both partners - the cellist and the pianist, and, at the same time, the understanding by each of them of their functions in the embodiment of the composer's artistic intention.

The point is that “an accompanist must have a very special kind of attention.... For the accompanist, it is multiplanar; it must be distributed not only between two of your own hands, but also belong to the soloist - the main character. And all this should be perceived not fractionally, but as a whole - so it turns out that the “circle of attention”, to use Stanislavsky’s term, for the accompanist is extensive and complex” [3,4].

The pianist in the piano introduction sets the pace of the performance, introduces the image into the atmosphere and creates the right mood. Already in the first bars, a rhythmic pattern appears, accompanying the cello melody in the extreme parts. Two sixteenths and two eighths under the league create a wiggle effect and require a light, soft sound of the instrument and accurate observance of the meter. The slightest acceleration in the last beat should be avoided. This rhythm can be associated with the genre of barcarole.

Particular attention should be paid to the melodic movement of the bass voice. It is usually overlooked. Perhaps due to the low register position, the bass voice is perceived formally and is hidden from conscious perception. However, the quality of its sonority, clarity and dynamics of melodic movement form the character and quality of the overall sound.

In the first movement, one should pay attention to the bass line in the pianist's left hand. At first glance, its execution presents no problems. But the sonority of the quarters set out in octaves should be deep, soft and rich. In no case should you decrease the duration of the bass. The octaves should sound exactly a quarter.

It is necessary to perform very precisely the dynamic shades indicated in the notes by Mendelssohn. Small ups and downs emphasize the phrasing and closely follow the melody of the cello, requiring a softening of sonority at the end of phrases. In dynamic *sF* markings, the accentuated octave in the bass of the piano should not drown out the cello. However, at the 13th bar, the *cresc* fork appears. before the beginning of the cello phrase in the nuance of *p*. The composer uses the *subito nuance* technique, drawing on the classical traditions characteristic of the style of Beethoven and Schubert.

Phrasing the Song without words should be flexible, free and expressive. This requires the ability to control the rhythm, play with the feeling of caesura between phrases. Gerald Moore believed that if you play "strictly according to the tempo, with mechanical precision from bar to bar, then the whole meaning of the work disappears, the feeling of poetry disappears ...". His opinion about the game *rubato* is very interesting: "Demonstrating the game of *rubato* it is easy to succumb to temptation and "squeeze" ... A very delicate task arises for the performer here. *Rubato* literally means "kidnapped", not "borrowed". It is a mistake to believe that the "stolen" time must be made up and that the deceleration must then be compensated for by acceleration. Based on the paramount importance of phrasing, one measure may take longer than another" [4, 170-171].

The deepening of the psychological and dramatic beginning in the middle part of the Song without words, Op.109, is facilitated by the transition to the minor of the same name. The character of the music changes with the *agitato* remark. Although the composer does not indicate a change in tempo, some acceleration of movement is undoubtedly implied, which is facilitated by a change in texture in the accompaniment.

The measured rhythmic pulsation of the first movement passes into the sixteenth movement in the sixteenth movement, giving the theme of the middle section a character of lyrical emotion. The pianist should pay attention to the evenness of sound production in these figurations and perform them smoothly and melodiously.

In the theme of the middle section, the gusty melody of the cello either rushes up, then descends to the original tone of A, as if moving in a circle. It traces intonational connections with the theme of the first movement, built on the basic sounds of the D major triad Fa, Re, A. Emphasizing the intonational kinship and unity of images of different nature, Mendelssohn follows the romantic principle of the variant transformation of thematic material. The line of through intonational development runs through all parts of the work.

In the left-hand part of the pianist, a rethinking of the rhythmic figure from the first part of the work takes place, which is transformed from  on the fourth beat of the measure. A big semantic load falls on the part of the left hand in the accompaniment. The pianist must subtly feel the phrasing in the cellist's part, and follow closely all the smallest dynamic ups and downs. If in section B the bass voice is set out in eighth notes for each metric beat with pauses between them and the rhythmic element somewhat accelerates the pulsation and gives the music a character of romantic excitement and trepidation, then in the culminating episodes the bass is expressed in quarters, requiring the pianist to sound more full in the F nuance.

The middle part of the Song without words, op.109, is the culminating, most dynamic part of the composition. Wave-like dynamic constructions lead to the rapid rise of the main climax, reaching great dramatic expression.

The widening of the interval, the ascending fourth intonation, the nuances of F, sF contribute to the confirmation of the dramatic beginning. The part ends with an echo effect in the cello part. The motive  is repeated in the upper register an octave higher. The entire middle section should be performed with a

single breath. In no case should you make any slowdowns. Syncopation in the last two measures on dim. in front of the farm, the middle part is organically completed.

With the *tranquillo* remark, a connecting episode begins, intonationally akin to the theme from the first movement, which, after a dynamic splash, leads to a change in tonality and a lyrical song theme from the first movement and to a new final section of the form. The intonations from the previous parts, repeatedly appearing in different guises, the sequential development of the thematic material lead to the final climax.

However, its intensity is weaker than in the middle part. It is, as it were, an echo of the past storm. Elements of rhythmic pulsation of the middle part are traced in the bass of the piano. Half-lengths in the piano part, which the pianist, having listened to the maximum, must be performed with a deep rich sound, give the theme completeness and stability. In the last six bars, the mood of tranquility sets in. Against the background of descending replicas of the cello in the piano part, the intonations of the initial motive from the theme of the middle part in the chord presentation pass. The pianist is advised to imitate the *detache* cello stroke. Ascending arpeggiated figuration over the tones of the D major triad of the cello completes the composition in nuance *pp*.

Mendelssohn's music, with its invaluable spiritual wealth, has a beneficial effect on the formation of high ethical qualities and spiritual nobility. "Domestic music education is based on a solid theoretical base, available research, providing a scientific and pedagogical foundation for posing and solving problems" [5, 1]. Comprehension of the romantic musical world of F. Mendelssohn-Bartholdi by Uzbek musicians opens up new possibilities for the disclosure of artistic content, refracted through national perception, by "the variety of piano colors coming from the manner of playing music on Uzbek folk instruments and traditional singing used in piano performance" [6, 20].

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