

A Look at the Work of Composer Franz Schubert

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Annotation: This article tells about the life, art, creativity of the composer Franz Schubert, his leading works in the music of the XIX century, his contribution to the development of vocal lyricism.

Keywords: Music, art, culture, lyrics, composition, composer.

Composer Franz Schubert lived only thirty-one years. He died in the throes of failure, both physically and mentally. None of his nine symphonies have been performed when he was alive. Only two hundred of his six hundred songs, only three of his nearly twenty piano sonatas have been published. Schubert was not alone in his dissatisfaction with the life around him. Dissatisfaction and protest against the best people in society are reflected in a new trend in art - romanticism.

Schubert was one of the first romantic composers. Her life was full of contradictions. This is especially true of artists who have different creative aspirations. Unlike Beethoven, Schubert lived and worked as an artist, not during a period of revolutionary uprisings, but during a period of socio-political reaction. The greatness and power of Beethoven's music, the revolutionary pathos and philosophical depth are contrasted with Schubert's lyrical miniatures and scenes of folk life. Schubert was the first Viennese composer to be romantic. Schubert's art not only sang about people's lives, but was often born in this immediate environment. The genius of Viennese romance was manifested in the genres of everyday life.

Franz Schubert was born in 1797 in Lichtental, near Vienna. His father was a schoolteacher and came from a peasant family. Her mother was the daughter of a plumber. The family loved music and regularly organized music evenings. His father was a cellist and his brothers played a variety of musical instruments. His father, who knew musical talent in young France, and brother, Ignats taught him to play the violin and the piano. Soon the boy will begin to participate in the family string quartet with the performance of sub-parties. France also had a beautiful, pleasant voice. He participated in the church choir, where he performed complex solo parties. The father rejoiced in his son's success. When Franz was one year old, he was sent to the Convict School of Singing. The conditions at the school helped the child to develop his musical abilities. In the school orchestra, he played in the first group of violinists and sometimes as a conductor. The orchestra's repertoire was very diverse. Schubert is acquainted with symphonic works of various genres (symphonies, overtures), quartets, vocal works. He confessed to his friends that he was thrilled by Mozart's Left Minor Symphony. Beethoven's music was a great example for him. In those years, Schubert began to create. His first works were fantasy for piano, a series of songs. The young composer creates a lot, creates them with pleasure and dedication, often at the expense of other subjects in the school. The extraordinary talent of the boy attracts the attention of the palace composer Salieri. In his hands, Shubert has been practicing for a year.

Over time, the rapid development of musical ability in France began to bother his father even more. Even a father who knew that the creative paths of world-famous musicians were very difficult

wanted to save his child from such a fate. As a punishment for his excessive involvement in music, he forbids his son to come home on holidays. However, no restrictions could hinder the development of the child's talent. Schubert decides to break the connection with the convict, get rid of boring and unnecessary textbooks, forget the rules that are useless and ineffective for the human heart, mind and he wants to be free. He wants to be completely devoted to music, to live with it, to live for it. On October 28, 1813, he completed his First Symphony in Re-major. On the last page of the score, Schubert wrote the phrase: "End and end." It marked the end of the symphony and the completion of the convict. For three years she worked as an assistant teacher, teaching children literacy and other elementary subjects. Nevertheless, his passion for music and desire to create was growing. You have to admire the nature of his living creativity. It was during these years of school exile, from 1814 to 1817, that all, although something seems to be directed against him, he creates an astonishing number of his works.

In 1815 alone, Schubert composed 144 songs, 4 operas, 2 symphonies, 2 basses, 2 piano sonatas, and a string quartet. His father's dream of making his son a teacher with a stable salary did not come true. The young composer decided to dedicate himself to music and quit his job as a school teacher. Schubert's short-lived life after that consisted only of creative courages. Despite great financial difficulties, he worked tirelessly, creating one work after another. Financial difficulties, fortunately, prevent him from marrying the girl he loves. Teresa Grob sang in the church choir. After the first rehearsal, Schubert noticed her, although the girl did not stand out from the rest. As soon as the music began, Teresa's colorless faces came to life. No matter how accustomed Schubert was to the tricks of fate, he never imagined that fate would be so cruel to him. He wrote in his diary: "Happy is the man who finds a true friend. He will be happier if he finds this friend in the form of his wife." Unfortunately, his dreams did not come true. For several years (from 1817 to 1822) Schubert lived with his friends, one after the other. Some of them (Spaun and Stadler) have been friends with the composer since the Convict era. They were later joined by Shober, a multi-talented artist, artist Schwind, poet Mayrhofer, singer Fogl, and others. The soul of this circle was Shubert. Small in stature, stocky, and short-sighted, Schubert was extremely enterprising and attractive. During the meeting, the friends got acquainted with literature, past and modern poetry. They discussed the problems they faced and criticized the existing social order. However, sometimes such meetings are dedicated only to Schubert's music, which is even called "Schubert's". At such gatherings, the composer did not go far from the piano, where he composed music for echoes, waltzes, landlords and other dances. Most of them have not been written down. Schubert's songs are even more interesting, as they are often performed by Schubert himself. The chaos of everyday life did not distract Schubert from his passionate, continuous creativity. He was a consistent, regular creator. "I used to create every morning. I finished one play and start another," the composer admitted. Schubert created music extraordinarily fast. On some days, he composed dozens of songs. Musical ideas were constantly appearing in him. The composer could barely put them down on paper. Music also entered his dreams. As soon as he wakes up, he quickly tries to record them, so he doesn't take off his glasses, even when he's asleep. If the work did not suddenly become perfect and complete, he would continue to work on it until he was satisfied. That's why Schubert wrote up to seven versions of some poems! During this time, Schubert created two of his most famous works, "The Incomplete Symphony" and "The Beautiful Miller Girl". Schubert's "Incomplete Symphony" (1822) is a new type of lyrical-dramatic symphony, a complete work. The images and their development are expressed in two parts. Although both parts are lyrical, each has its own distinctive colors. In the first part, the lyrical experience is presented with a tragic deepening, while in the second part, the lyricism is presented in a calm, enlightened way. In this symphony, as in his other works, Schubert focuses on the feelings of ordinary people. The rarest feelings in Shubert's heart were embodied in the songs. The musician in them had risen to

unexpected heights. Schubert composed songs throughout his life. His musical heritage includes more than 600 songs. Schubert entered the history of vocal lyrics with his songs based on Goethe's poems, ending his short life with songs based on Heine's poems. In poetry, Schubert seeks out thoughts and feelings that excite him. Vocal (solo) music plays a key role in Schubert's songs. It depicts a new romantic relationship between poetry and music, which seems to have changed places: as if the words "sing". music "speaks". Schubert invented a new type of expressive vocal music. They are prominent figures in 19th century music. Its tones adapt to any twists and turns of the text, polishing its subtleties. The role and significance of violence in Schubert's songs is extraordinary. Schubert states artistic description in piano parts as a powerful factor with its magical and hidden influence. Schubert's new principles in vocal music and vocals, in song genres and forms, laid the groundwork for further development and created opportunities for the further development of vocal lyricism. The first collection of sixteen songs included such perfect songs as "Gretchen near Urchuk", "Field Rose", "King of the Forest", and "Podachi's Complaint". The song "Gretchen near Urchuk" can be considered one of the "great dramatic epics" in Serov's words. It is a subtle psychological etude that reveals the inner world of a loving and suffering woman.

The song is written in the form of a band and is decorated with a wide range of vocal and piano parts. The ballad "King of the Forest" is a work in which the composer has a romantic interest in fantastic images and real-life events inseparable from fiction. The ballad is based on a free composition, and its musical structure is subject to the expansion of the plot. The rhythm of the ballad, which is accompanied by continuous heavy beats like a horse's bridle, unites into a single whole. With the help of trio rehearsals of octaves and chords, Schubert creates a complete visual image. In Schubert's vocal lyrics, song series play a key role. In this genre of vocal music, before Schubert the artist who created was Beethoven, who in 1816 created the series "Far Beloved". The emergence of the category's vocal form is a phenomenon that manifests itself in romantic music as a major character prone to self-expression and autobiography. Wilhelm Mülleming's series of poems served as a creative factor and poetic basis for Schubert. Schubert's two series of songs, The Beautiful Miller Girl and The Winter road, are new pages in the history of the vocal genre. There is a close connection between the categories: the poetic text belongs to one poet - Wilhelm Müller, and in both cases one person moves as if in search of happiness and love. The protagonist of "Beautiful Miller Girl" is a young man who takes a happy step in life. On the Winter Road, he is a man who is left behind and frustrated with everything. In both categories, life and human experiences are closely intertwined with nature. The series "Beautiful miller girl" develops in the spring nature. The series "Winter road" is depicted in a harsh winter landscape. Youth is like a spring that blooms with all its hopes and dreams, and the loneliness is like a snow-covered winter. The works of the last decade of Schubert's life are very diverse. He composed symphonies, sonatas for piano, quartets, quintets, trios, masses, operas, many songs and other music. However, during the composer's lifetime, his works were rarely performed. As a result, many of them remained in the manuscripts. Schubert, who had neither the money nor the generous sponsors, had almost no opportunity to publish his work. None of Schubert's operas were accepted for staging, although he performed The Joyful House of Satan (1814), Alphonse and Estrella (1822), Fernando (1815), The Twins (1819), and The Four Years fasting (1815) had written zingshpils. None of his symphonies were performed in the orchestra. Not only that, but his best Eighth and Ninth symphonies were discovered only a few years after the composer's death. The songs based on Goethe's poems did not receive much attention, even though Schubert himself sent them to the poet. Shubert's inability to run his own business, his reluctance to ask long-handed people for anything, and his reluctance to go down in front of them also contributed to Schubert's constant financial difficulties.

Constant despair, and sometimes even starvation, the composer did not want to enter the service of Prince Estergazi, nor did he go to the palace authorities. However, they always invited him to the

palace. Sometimes Schubert didn't even have a piano, he just played without a musical instrument. Financial difficulties could not prevent him from creating music. Nevertheless, the Viennese knew and loved Schubert's music. Schubert himself had found his way into their hearts. Like the ancient folk songs that passed from singer to singer, his works gradually found their fans. These were not regular participants of the beautiful palace salons, nor representatives of the upper class. Just like the ditches in the forest, Schubert's music found its way into the hearts of ordinary people in and around Vienna. A special role in this was played by the famous singer of the time Johann Michael Fogl, who performed Schubert's songs with the accompaniment of the composer himself. Lack of income and constant failures in life had a devastating effect on Schubert's health. He was very thin. In the last years of his life, reconciliation with his father, a relatively peaceful, normal life, could not change anything.

Schubert couldn't stop creating music, that was the meaning of his life. However, creativity requires a great deal of effort, and this is exactly what was declining day by day. At the age of twenty-seven, the composer wrote to his friend Shober: "... I consider myself the most unhappy man in the world ...". This mood is also reflected in the music of recent times. If earlier Shubert had created mostly bright, cheerful works, a year before his death he created the series *The Winter Road*. In it, he expresses suffering, hopeless longing, and the anguish of the soul. In 1828, thanks to the efforts of friends, the only concert which was consisting of his own works in Schubert's life was organized. The concert will be a great success, it will bring great joy to the composer. His future plans became more diverse. Despite his deteriorating health, he continues to create. But the death came unexpectedly. Schubert had typhoid fever. The helpless organism could not bear the serious illness. Schubert died on November 19, 1828. The rest of the property was valued for a pittance. Many works have been lost. The famous poet of that period, Grilpartser, wrote a poem on Beethoven's tombstone a year ago. He wrote on a simple monument to Schubert in a Viennese cemetery: "Not only is there a rich treasure trove of music, but also unfulfilled hopes."

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