

романтического мировосприятия. Среди них: поэдность как метод мышления, рефлексивная лирика, принцип монотематизма, диссонантность гармонического стиля, семантика отчаяния, «пляска смерти».

Ключевые слова: романтизм, мировоззрение, фортепиано, французские традиции, индивидуальный стиль.

Obolenska M. Louis Vierne's poem for piano «Loneliness» as the embodiment of the romantic worldview. The goal of the article is to identify the fundamental principles of musical thinking of the French composer Louis Vierne (1870–1937).

The name of Louis Vierne is associated with the music for organ. He had been working for 37 years as a titular organist of Notre Dame Cathedral, where he became known as a brilliant improviser. Therefore, it is logical that a significant part of the composer's creative heritage includes works for organ. However, this would be a big mistake, if we left aside the piano, chamber and vocal music. This music is very interesting for the study and the performance.

Louis Vierne was living in a transitional period for European culture (the XIX-XX centuries). In France most composers went through the search for the new methods of musical composition that would match the mood of a new era. New trends were appearing in music. Louis Vierne was a great innovator in his music for organ. But his piano music remained in the tradition of Romanticism. Vierne's piano music contrasts sharply with the piano music of Claude Debussy, Maurice Ravel and the "Group of Six".

The research subject is the poem for piano "Loneliness" (1918), which reflects the main features of the composer's individual style. The poem compositional techniques and dramatic principles demonstrate the development of romantic worldview. Method of genre and style analysis allowed us to identify the basic principles which manifest the composer romantic worldview. «Loneliness» is a typical example of the romantic instrumental poem genre founded by Ferenc Liszt. Genre specificity provides the detailed integrity of the work. Vierne's poem was created as a cycle of four parts, each of which has a name and an epigraph.

- I. Obsession «The memory of the missing haunts the loner».
- II. White Night «Oh, the pain, invisible companion, constantly watching those whose soul filled with mourning and tore the heart»
- III. A fantastic dream. «Go back, bloody ghost, if you're the futile dream!»
- IV. Fantastic ghost dance «Disturbed in their holiday by the joy of living the dead rise and dance under the moonlight».

The plot of the poem for piano is determined by the First World War, which took the lives of the composer's two sons, a cousin, and many close friends. Moreover, it should be noted that the composer all his life suffered from vision problems and was almost blind at the time of the poem creation. Louis Vierne described his pain in the poem. The dramatic character of the poem is revealed through the author's inner world. Such reflection is the essential point of the psychology of romanticism. The composition combines the high level of emotionality with the rational logic. This is the testimony of the French Romantic style and all French culture.

Besides the theme of loneliness the poem shows the development of fantastic images. As the embodiment of evil they pursue the hero all the time through the hallucinations and nightmares. Escape from the real world and appeal to the transcendence are the crucial part of the romantic worldview. Expression of complex emotions leads to the use of dissonant chords. The harmonic style of the poem shows the clash of dissonances and perfect consonances. The composer refers to such eternal ontological issues that define the essence of Being as "Life-Death", "Good-Evil".

Louis Vierne develops the traditions of his teacher Cesar Frank. He musters all the piano resources professionally. Piano texture of the poem "Loneliness" is characterized by monumentality.

The leading dramatic principle in the poem "Loneliness" is monothematicism – the principle of one theme character. The main theme of the work (the theme of loneliness) is gradually transforming, penetrating all parts of the poem. This corresponds to the "Fantastical Symphony" of Berlioz, where the theme of love accompanies the main hero throughout all parts and becomes a mandatory participant of fantastic coven in the final. Louis Vierne uses "Dance of Death" in the final of his poem where the theme of loneliness reaches its maximum image transformation. The qualitative transformation of the main theme reveals the main idea of the work – the struggle of Life and Death with the complete triumph of the latter. The composer addresses such romantic symbols as loneliness and mysticism.

Thus, Vierne's artistic method is the final stage of Western Romantic tradition. The poem "Loneliness" and the rest of Vierne's piano works are the logical link in the evolution of European music, and, in our opinion, are of great artistic value for both performing and scientific activities.

Key words: *romanticism, piano music, worldview, instrumental poem, individual style, French traditions.*