

SYMBOLISM IN SOLO SONGS OF ALBANIAN COMPOSER WRITTEN IN THE SECOND HALF OF THE TWENTIETH CENTURY

PhD. Candidate Vita Guhelli

University of Sofia "New Bulgarian University"

Haki Taha-Pristina -Kosovo

vitaguhelliii@gmail.com

ABSTRACT

The symbolism in solo songs of Albanian Composers, are written in the second half of the twentieth century. My thesis presents a research on symbolism to the solo song of Albanian composers written in the second half of the 20th century. The main aim of this research is to break down symbolism and some other aesthetic elements into solo songs form of an Albanian musical artistic community that living and creating at one time a lot of doubts and censorship, totalitarian monist undemocratic of communist ideology. Symbolism as a spirit in Albanian music art has been little elaborated, but there are no publications or books that elaborate on symbolism in musical art in general, much less solo songs research. This thesis requires sensitivity to treatment, knowing the reason for the application of symbolism in the creativity of these composers. The symbolism in Albanian literature and professional music in the second half of the 20th century was a reflection of the spirit of the Albanian artist. This is the main reason why I decided to do a study in this field. Another reason for my determination on this topic is my professional-concert journey which is concentrated on the solo songs of the Albanian composers. From this research in this area, we can conclude that symbolism in Albanian professional music of the second half of the 20th century has bold harmonic hues, similar to developed European and world countries, but has characteristic or distinctive qualities. Another characteristic that makes the difference in the creativity of this period of Albanian music is the embodiment of the literary style of symbolism. Referring to the methodology to achieve better results in this area, the following methods will be used: Research methodology - which deals with research on the topic, its genesis and the circumstances under which the problem has been reached. Analytical methodology which will be done by analysing some of the solo songs which are related to the main subject matter. Makro structural analysis of the work, which is carried out by analysis of the greatest elements of the work (Symbolism within verses, Metric) Micro structural analysis of the works, which is carried out by analysis of the smallest processes of the work (Symbolism within music, compositional analysis). Comparative methodology is achieved by comparing word music solo songs and Albanian solo songs.

Keywords: Symbolism; solo songs; Albanian composers; ideology; communist

Introduction

The journey of the development of the Albanian composers was decided in unfavourable historical circumstances. Albanian professional music began to develop relatively late it did not have the opportunity to develop normally like the advanced European composers because they had been denied the vital conditions: Freedom and education. Albania gained independence from Turkish rule in 1912. It did not recognize the styles of the different eras such as the renaissance, baroque, classicism, romanticism through which European music passed and managed to enter world history with successful and highly diverse creativity.

The end of World War II (1945) brought about major systemic, political-economic, and socio-cultural changes in some European countries, where socialist order was established. In this period the music culture as well as the culture in general, developed in completely new circumstances.

With the advent of the communist regime in Albania, the creative art will generally be based entirely on Leninist Marxist ideology. The new order with its plans and programs based on the idea-aesthetic platform of Marxist - Leninist ideology introduced new laws.

This ideology with its party programs required creators to design artistic works that "would be understandable to the broad popular masses". Proletarian art, non-pro-Western of any other ideology especially religious.

The content of the works will be strongly based on the "reality of the happy life the party was building at the head of dictator Enver Hoxha. They had to praise social order at all costs and to anthem every action the state and party took.

"The so-called Socialist –Realism"

The Albanian composers and poets of the second half of the twentieth century who lived in this ideology were influenced by the Russian school, which fought formalist, abstract, atonal and dodecaphonic music. It dictated not only their musical creativity but also their own identity therefore, in the midst of this hopeless crossroads, they found some support in the so-called - Symbolism which is a particular direction in modern poetry first presented in France in 1886 published in the Figaro newspaper in Paris.

It took giant steps in 1890 and spread to all European literature. It develops the unique value of the word symbol. Through verses, the poet creates a new poetic reality that is distinct from the real world and independent of the world around us. The poet delves deep into the mystical and symbolic world of poetic expression and stays away from everyday reality as well as the immediate needs of this reality.

In the absence of free expression thought and creation, symbolically these Albanian poets and composers displayed their anger, the internal revolution they were experiencing deeply, against the communist system that was killing the creative spirit of the Albanian artist.

Methods

The distinguishing features of symbolism in the solo songs of Albanian and other European and world composers

Referring to the comparative methodology: on the topic of dissertation with the title "Symbolism in the solo songs of the Albanian composers of the second half of the 20th century"(Through this method, we can easily find the desired results.

The symbolic spirit of music and other specifications of solo songs in Albanian, European and world music

Symbolism in solo songs in world music and in Albanian music of the second half of the twentieth century

(Through this method, we can easily find the desired results that show the symbolic spirit of music and other specifications of solo songs in Albanian, European and world music.)

What are the distinguishing features of symbolism in the solo songs of Albanian and other European and world composers?

Symbolism in music is a phenomenon not easy to unravel. Defining it requires in-depth analysis and knowledge of semantic musical language. Symbolic spirit requires a special instinct beyond what is clearly seen. We have to notice a second meaning between the lines, the verses of the poet, we need to research every note found in the score, try within each sound to sympathize with the composer's emotional state and find the mystery that reflects the sound. When a piece of verse or a musical passage is able to express something beyond what is first perceived, it may be said to be symbolic.

In solo songs it is not easy to clarify the melodic line of the performer aiming to break down the symbolic form, as opposed to the instrumental accompaniment which is reflected with the scale, harmonious and rhythmic character in symbolic form. We may notice a grim passage in lyrical content expressing an aggravated emotional state, is not reflected by the accompanying instrument with rude sounds, but with calm and expressive sounds.

The interplay of the performer and accompanist on the instrument symbolizes the thoughts expressed in verses, by composition mastery.

From the point of dynamic, music in the creativity of these composers is a symbol of events, emotional experiences, personal struggles, and perceptions of life. But in a different perspective, special treatment requires the multifaceted aspect of musical symbolism due to the fact that music represents more than just music to the listener, and this instinct of break down the symbolic message is important for genuine musical art.

The interplay of poetry, soloist and instrumentalist depends directly on the approach of the interpretive aspect, which is meaningful only when performers perceiving the essence of the musical work.

Whereas in the solo songs of the Albanian composers of the second half of the XX century had priority melodic line on which the accompanying pianistic harmony is built, the symbolism is the main term who reflected in the verses selected by the composers, and they more express a unified feeling of the broad masses of people rather than individual feelings or perceptions, always referring to the verses content which is dominant in relation to music, because the word was more important to the symbolist artist.

The message intended to be conveyed did not achieve the expectations because in this symbolist art, otherwise called elitist, it is difficult to unravel the mystery within it. We can figuratively say that we have grin colors of life colors in both portraits we compare, the nature of solo singing and vocal music in general gives the composer greater expressive freedom.

In the seven Spanish folk songs, in the original title “Siete Canine’s” populares españolas, (Spanish popular songs) by Manuel de Falla we can distinguish melodies that are mainly composed in the authenticity of Spanish folk songs, a characteristic shared with the solo songs of Albanian composers of half second century of the twentieth century, which were composed in the inspiration of music sources of the north and south of Albania.

Manuel de Falla is also not distanced from the symbolic spirit, his solo songs support the origins of individual inspiration of composition, as well as the intrinsic meaning of words, the importance of verses content in equal relation to compositional content and often with a more emphasized for the verses content which are a distinctive feature of what symbolism represents.

The solo song “Asturiana” is a sad lament, “Jota” a tale of secret love, “Nana” a lullaby, which presents the songs of the Andalusian province and has a special oriental spirit into it. “Polo” also a wild Andalusian song with harsh ornaments of the accompanying instrument and by the singer who has discovered love and all the pain she brought. A deep song which identifies the original music of Manuel de Falla has a lively exciting music and bears a Spanish flavor.

Also, the solo songs of the Albanian composers of the second half of the 20th century have original music, based on the melody of the Albanian people, but the spirit of these songs is at times tinged with nonchordal tone, bold chromatic and harmonic in compositional aspect and more reserved in interpretive aspect.

While the solo song “Tus ojillos negros” (Your little black eyes) for soprano and piano with lyrics by Cristóbal de Castro, composed by Manuel de Falla is a passionate love song, representing an early stylistic era of this composer, while more later, his style would take a completely different turn, devotion in the Christian religion would also be reflected in the content of his creativity.

In composer Georg Enescu’s solo songs, there is a noticeable symbolic figure in the verses content, there are moments when love is freely sung, a distinctive feature of the textual content of solo songs of Albanian composers of the second half of the 20th century, where love was sung in small nuances, many covered in the cloak of stylistic figures.

Depiction of the darkness that symbolizes loneliness, broken feelings of love is another reflection who appear into solo songs. Composer Georg Enescu's solo song “You make me Languish” expresses in a symbolic form the sweet suffering of love with the “compels me to love my anxiety” and “it stops me from feeling depressed if I suffer”, these verses are paradoxical, but are justified in the enigmatic semantic world when words have double meaning and they melt into the art of symbolism.

The mythology which is recognized an element of many of the contents of the symbolic spirit appears in these solo songs as well, but we have a very characteristic difference between the content of solo songs by Albanian composers and composers of other countries, for example: the mention of gods from Greek mythology.

Some of these songs refer to the highest mountain of Greece, Olympus, which was the headquarters of these gods. The verses depict the goddess of love and beauty Aphrodite, who in the solo songs of the composer George Enescu referring to Roman mythology is introduced to us by the name of Venus.

Symbolically described her relationship as a god and her love story with a mortal man Adonis. So, in the logic of semantic language, the heavenly beauty has a meeting point with the earthly creature, accessible on labyrinthine streets finds inaccessible, while the use of stylistic figures is quite pronounced. Hyperbolized girl is portrayed in the heart of a lover boy calling her Venus, hence the goddess.

In the solo song “A Gift for Anne”, (with the original title “Estreines à Anne”) by composer George Enescu, the quote: “I give you as a New Year's gift my heart that has just been newly injured” figuratively expressed is love for girlfriend, to which the author names “Anne”, bringing the true sense of human feeling to life. Again, in semantic language the New Year's gifts signify Christmas, the ritual of exchanging postcards, gifts in honor of this holiday, which does not appear in the content of solo songs of monistic Albania from 1944-1991.

In this context, the content of the solo songs of the Albanian composers was completely secular, the reason may be the poet's aesthetically creative matter, but it does not exclude the possibility of political circumstances, the communist regime and the so-called “socialist realism” doctrine that did not allow the practice of no religious belief and creation of religious-themed works was forbidden.

Figuratively “religion was called the monist created state and only one had to be trusted, praying for everything.” While in the broader context of the mythological element we find similarities in the symbolic breakdown as landscapes of the stylistic comparative element, as well as the coloring of the character with inspired epithets content of the myth, the legends belonging to the countries from which these authors originate.

In compositional aspect the European and world tendencies of 20th century composers were focused on the harmony of dodecaphony style, atonal music in general, also this tendency included so-called “singing in speech”. Arnold Schoenberg in the “Pierrot Lunaire” for reciter (voice-type unspecified in the score, but traditionally performed by a soprano, piano and small chamber ensemble, he uses this kind of technique where the performer has to turn the singing into a melody of speech, and he accomplishes this by adhering to the rhythm exactly as if he was singing, being aware of the difference between a singing sound and a speaking tone.

This composer does not use the technique of twelve sounds although the music of this work is atonal. There is a fundamental difference in this tendency compared to the concept of building solo songs of Albanian composers of the second half of the twentieth century, where singing in the style of “Belcanto” was the ideal reflection that responded to that form.

The central theme of the work “Pierrot Lunaire” is the artist, the world of thinking and the creative spark symbolized by the moon, composed of the grotesque element as well. We have three lyrical, tragic, and humorous style coordinate points. A multidimensional symbolic spirit is not reflected into the content of solo songs of Albanian composers of the second half of the twentieth century.

Creative individuality is emphasized in the Albanian composers more in aesthetic creative aspect, while Arnold Schoenberg in his creative individuality is positioned in new reforming principles. His release from traditional cadential harmony to the work “Pierrot Lunaire” enabled him to use all twelve tones unlimited by conventional hierarchies. But although this composer created a new tonal language, in retrospect he composed over his German tradition, just like the Albanian composers.

During this period there were composers who supported to classical formal principles, and especially to the dissonant counterpoint. One of them was Paul Hindemith, who paid special attention to the treatment of the melody, the horizontal side from which the dissonant chords flow to non-determination of tonality.

Luigi Dallapiccola reflects the tendency of 20th-century music that was not homogeneous in terms of stylistic orientations. This composer first composed in the impressionistic and neoclassical style, and later moved on to dodecaphonic and atonal music, for example in his work “Cinque frammenti di Saffo-Five excerpts of Sappho” for voice and orchestra.

A similar tendency in aiming at the modern colors of the 20th century, but expressed in symbolic form, were the Albanian composers Tonin Harapi and especially Feim Ibrahim in the last years of his creativity, but in this aspect we cannot compare the advance he had received the construction of the compositional structure of European and world composers of the twentieth century, with the compositional structure of Albanian composers in general, who were educated in a communist system that excluded the expressionism of dodecaphonic atonalism of 20th century music from world music history.

Results

With this research we have managed to decipher or decompose the figure of symbolism in the solo songs of Albanian composers of a certain period of time that mainly includes the years of communism in Albania. Through the chain of research methodology, comparative methodology and analytical methodology that includes micro and macro structural analysis of the works as a whole, we have achieved the desired results. This result also refers to a detailed research of the semantic language which is used in the verses of solo songs. The semantic language intertwined with the symbolism which refers to the literary and musical art have characterized the form of the solo song of the Albanian composers of the second half of the twentieth century.

Conclusion

In the microstructural analysis which aimed at the compositional analysis of the work, the aim is to decompose the symbolism within the musical sounds, and from this it is concluded that the symbolism as a spirit belongs not only to the literary art but also to the musical art, refer to analytical methodology more precisely micro and macro structural analysis. Also, in the research methodology which in our case analyses the causes and consequences of a certain phenomenon we have come to the conclusion that symbolism as a stylistic figure it came not only as a result of the ideology of socialist realism of communism but also as a result of aesthetic taste and creative individuality.

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