

Шэнь Лянь Кан

«Четыре псалма» ор. 74 Э. Грига на пересечении норвежской народно-песенной и немецкой романтической традиций

Аннотация

В статье рассматривается важная линия творчества Грига, проявленная в «Четырёх псалмах»: интеграция немецкого романтического стиля и народного норвежского фольклора. В результате этого рождается неповторимая «григовская» трактовка хорового жанра.

Ключевые слова: Э. Григ, И. Брамс, норвежская народная музыка, Л. М. Линнеман, хоровая музыка, духовная музыка, псалмы, церковная музыка.

Shen Lian Kang

**“The Four Psalms” Op. 74 by E. Grieg
in the fusion of Norwegian folk song and German romantic traditions**

Summary

E. Grieg’s “Four Psalms” is his last composition, which, unfortunately, has been ignored by researchers, and is not so often heard in concerts. It certainly belongs to the late period and the late style of the composer, combining all the most important lines of his legacy. It reflects both the conservatory education Grieg received in Leipzig, and thus firmly connected him with German romantic tradition, and a permanent interest in Norwegian folk song. Both phenomena can be very naturally combined in the art of romanticism, but in the “Four Psalms” they are presented in unusual appearance, and the result of this combination is an unusually individual interpretation of the genre, the expressive means of choral music, the embodiment of texts.

The Norwegian folk song tradition is presented in this work as the melodic primary sources of each psalm, taken from the collection of L.M. Linneman, whose personality and activities are also given attention. Connections are traced with the composition of the German master, whose friendship Grieg valued very much – it is J. Brahms and his “Four Serious Songs”. Obviously, Brahms’ music clarified for Grieg his own creative intentions aimed, as the composer himself put it, a “modern requiem”.

Keywords: E. Grieg, J. Brahms, Norwegian folk music, L. M. Linneman, choral music, sacred music, psalms, church music.

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