

The Spiritual Habitat of Chopin's Piano Works -- Explaining the Spiritual World of the Character Related to Ballade

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ABSTRACT

In this article, we will in the time background of the middle of the 19th century, Chopin's first piano ballade genre, for example, narrative, further interpretation from home with their parents, teachers of Elsner and Zywny, lover George sang and communicative relationship with several close friends to the ballade creation influence, the patriotism of Chopin's heart, romantic, original ideas constantly intensified and release in the works, in addition, his unique personal style and the emotion experience also to complex and varied music melody in each plot punctuated ballade embodiment. Warsaw, in the face of the motherland is under Russian imperialist oppression of the miserable situation, Chopin to the hands of the pen as a weapon, through the theme of the strong contrast in four ballads turn into bullets and sword, and took him to the motherland persecuted the happy life of love and to secure the expectations placed among them, even if he's still in the alien land holding the deep sentimentally attached to the motherland, will music works into a radical and gentle effective force, constantly inspired the polish people to national independence struggle actively, constantly praises the polish national epic patriotic spirit.

Keywords: *Chopin, Ballade for piano, Patriotism, Originality*

1. INTRODUCTION

Frederic Chopin, who was born in Warsaw in 1810, was the first inventor of Ballade for Piano, a new instrumental music genre. He composed four Ballades for Piano between 1831 and 1842. In the mid-19th century, when romanticism was prevalent and his hometown Warsaw was falling, Chopin was influenced by Mitzkiewicz and other patriotic poets, and the unique Polish national culture and strong national patriotic complex were fully reflected in the creation of four piano ballads. In addition, a series of character's relationship in Chopin's life and his personal emotional factors also influenced the development of ballade creation, and appeared in the form of music throughout the whole ballade. Chopin and his piano ballads are representative of himself, of the Polish nation, and increasingly of the musical world.

2. THE INFLUENCE OF CHILDHOOD LIFE AND SOCIAL BACKGROUND ON CHOPIN'S CREATION OF BALLADE FOR PIANO

2.1. When Chopin was young, his parents' literary influence on his ballade creation and Polish music enlightenment

Chopin's father, Nicolas Chopin, was born to a peasant family in northeastern France and emigrated to Poland from France in 1787.^[1] When old Chopin first arrived in Poland, he was able to make a living in Poland thanks to the help of several noble families: Following the trend of French in the late 18th century, he successfully worked as a French teacher in several upper-class families, including the Radzinskis, to support his daily livelihood. He was then introduced by the Earl of Skarlbeck to teach French and French literature at the Warsaw Public School, a boarding school for the sons of nobles. In addition to his job as a full-time teacher at the school, he also increased the

family's income by opening a boarding school to take in boarders and assist them through their studies. This provided the Chopin family with a comfortable and stable living environment in Poland and the initial accumulation of social prestige. Therefore, in the course of his teaching career, Chopin's position as a teacher also gave him more opportunities to communicate with the local upper class and intellectuals. At the same time, with his sociable personality, he made friends with many scholars and aristocrats, such as Professor Waflelik from the University of Warsaw and the famous poet Casimir. Nicholas often invited scholars to family gatherings. His father talked and discussed with them, and young Chopin learned a lot of literature knowledge, which enabled him to get literary enlightenment from his childhood. All these intensified the little Chopin's love of literature nature so that the young Chopin was willing to write some vivid poetry works. Meanwhile, combined with his love of satire and ridicule nature, he also co-created some small comedies with his sister Emilia. Julius von Tana, an old friend of Chopin, said: "Even at the age of 12, Chopin was so knowledgeable and brilliant that it had an impact on the rest of his life in both ways."^[1]

Chopin's mother, Tecla Ustina Kozhanovska, who had met and married her father in Poland in 1806, was a distant poor relative of the Count of Skarbeek and had long been his housekeeper.^[1] In The Times when playing the piano was regarded as a symbol of being a lady, his mother also had a high talent for the piano, so as to enlighten Chopin's piano education. At the same time, the mother often singing in Poland folk tune as the melody, let Chopin at a young age can come into contact with the polish folk music style, this let since the childhood of music is very sensitive and good at imitating little Chopin often with the mother's piano playing, dancing, piano melody, characteristics of polish folk dance melody and rhythm subtly blended in Chopin's music in the blood. Anton Rubinshtein once said, "He is a Pole, and he writes music subjectively, but his subjectivity is to represent the whole people, and his music is about the people."^[2]

2.2. The special attraction of Polish romantic narrative poetry to Chopin and its guiding role in the creation of ballade

Romanticism comes from the Middle French word "Romance", meaning "Romance".^[3] Romanticism and the "rational" presents the contradictory relations, romantic to notice the individual is subjective and emotional expression of subjectivity, focusing on the show that the ideal world of the creator, the emotion and imagination referred to the first creation, commonly used the language of enthusiasm is bold and unrestrained, beyond the realistic imagination, create the ideal image contrast and exaggeration. The genre of

ballade in the West, which originated in the form of medieval poetry, which is a kind of poetry imported from French and derived from the Provençal language ballada.^[4] It describes characters' stories in the form of poetry. It narrates a complete story but unlike drama and novel, which have complex plots and long length, it is a narrative genre combining strong poetry and characters' plots. Romantic literature, which flourished in the 18th century, also made good progress in Poland. The influence of Romantic colour on Poland was greatly manifested in the Romantic narrative poems, which incorporated the Romantic colour into the Polish narrative poems.

France was the economic and cultural centre of Europe in the 19th century, and Chopin's father, Nicholas, was of romantic French descent. He came to Warsaw from France and taught French literature at the Warsaw High School. Under the influence of his father, young Chopin developed a strong interest in French literature, and through the form of family inheritance, he skilfully integrated the romantic literature into Chopin's literary enlightenment. During Chopin's childhood, the family dialogue between his father and the literati also gave him a certain literary enlightenment, which made him gradually fall in love with literature and appreciate literature and articles. So, from the age of 16, Chopin enrolled at the Warsaw Conservatory of Music. Polish literature was his only optional subject besides music. Personal interests and the study of literature laid the foundation for Chopin's Ballade for the Piano.

The combination of the field of music and literature in the middle of the 19th century is setting off a boom, musicians and writers often communicate together, their literary ideas, cultural views permeate and develop each other. Chopin according to Mitzkiewicz, Witvitsky, Marczyovsky and other poets' narrative poem story of the subject and the poetry content completed four piano ballade works and 17 Poland's art song creation, he freely use a variety of rhythm and melody, make abstract music language is like, will be the story in the poetry images in the form of notes written out, but also enriched the literary connotation of music works. In addition, the romantic highlights the characteristics of human nature colour and Chopin's mercurial on emotional mood and gentle affectionate personality is very consistent, he put his own emotional experiences and feelings into ballade music works, at the same time, he draw lessons from Mitzkiewicz's narrative poem of the polish folk stories, with his more subjective and personal expression of perceptual fusion, will work in the form of gifts to dedicated friends to show their unique emotional: "Ballade No. 2 in F major", a Polish folktale between the city of Sivedvish and the fairy under the theme of nature, is dedicated to Robert Schumann, a friend who has always maintained sincerity and enthusiasm for music. Will describe the pastoral background between water sirens, girls and

hunters love story "Ballade No. 3 in A flat major" dedicated to his favourite student Paulina De Noales Princess; Ballade No. 4 in F minor, a patriotic story of a father waiting for his children to return home triumphantly, is dedicated to Baroness Charlotte de Rothschild.^[5] This series of Polish national narrative poems full of romanticism undoubtedly infuses Chopin's piano ballads with a stronger national soul, endows the melody of piano ballads with more verbal expression, and achieves a more perfect fit between romanticism music and literature. Neck once remarked, "Chopin's ballads surpass all his other works in the delicacy of form and the beauty and poetry of their content. In ballads Chopin's artistic ability is at its highest."^[6]

2.3. The influence of the environmental theory of the time from the fall of Warsaw on the patriotic feeling of ballade creation

Since 1792, the Polish by Russia, Prussia, and Austria partitioned many times, and then constantly suffer the rule of the tsar, the great patriotic musician Frederic Chopin was in March 1810 in partitioned Poland is suffering persecution rule and the birth of national liberation in changing times, Schumann in Chopin's music comments vividly depict said Poland at that time "the whole nation is in mourning,"^[7] the Polish people strong national consciousness and radical patriotic colours are everywhere. Therefore, the turbulent environment of the early 19th century also gave birth to a large number of patriots, including Chopin's parents and teachers. The two core living places, family and school, imbibed the idea of patriotic education to Chopin and gradually stimulated his patriotic feelings.

Chopin's innate weak and congenital disease prevented him to struggle with a positive face to face with the enemy, the patriotic poet Mitzkiewicz also have the same ideology with him, he hits the narrative poems of patriotic story fragments as soul and clues into four ballads, music melody will turn into a force for sweetness, in his native Poland's Russia ravaged incentive to fight back the Polish people suffering period, through the romantic literature and music combined to interpret his outrage of the invasions of the motherland and his desire for the independence and stability of the country in his heart. It also confirms Schumann's comment that "if the Russian czar had known how threatening Chopin's music was, he would have banned it. Chopin's music was a cannon hidden in a flower, saying to the world, 'Poland is not dead.'"

3. THE INFLUENCE OF THE CHARACTERISTICS OF RELATED CHARACTERS AND PERSONAL EMOTIONAL FACTORS ON CHOPIN'S PIANO BALLADE CREATION

3.1. On the original guidance and patriotic emotion strengthening of our teacher Zywny and Elsner -- taking Ballade No. 1 in G minor as an example

On November 29, 1831, news of the defeat of the Warsaw Uprising, led by young aristocrats, struck Chopin in a terrible blow while he was abroad. Seeing the people of his homeland suffering under the Russian emperor, he describes his spiritual world by turning his inner sorrow and his hope for national independence into a new musical genre, the piano ballade, which inspires the spiritual power of the Polish nation's struggle. Ballade No. 1 in G minor, the first ballade for piano composed between 1831 and 1835, is the first piece of music in the piano ballade genre. This work is guided by patriotic poet Mitzkewich's patriotic epic, "Conrad Wallenrod," which tells the story of Lithuanians' heroic rebellion against Germanic knights in the 14th century.^[5] The whole song starts slowly with the lead, creating a solemn and serious atmosphere, as if it is slowly opening the prelude of this tragic narrative story to the audience, and slowly substituting into the history of suffering and slavery. The serene and melancholic theme of the main section, which slowly narrates the quiet life before the war and gently praises the heroic deeds of the Polish hero who died for his country. It is not until the opening section (after bar 95) that the calm and soothing melodic image is transformed into a melodic line with high excitement, which is in sharp dramatic contrast to the metaphor of the intense and suffering war situation. Chopin takes the epic story as the clue and runs through the melody line of the whole song, integrating the "hero" image he desperately desires to be and the "tragedy" colour of the motherland facing the invasion and partition. Meanwhile, based on partial inheritance of the traditional classical framework, Chopin increased and expanded the dramatic effect and symphonic scale of the whole composition with more techniques such as involvement and improvisation. The innovative application of the piano ballade genre and the fusion of patriotism are hard to separate from the two teachers' profound teachings on his piano and life.

By the time Chopin was six, his piano skills were beyond what his mother could teach him, so his father invited his old friend, Adalbert Zywny, to give him piano lessons. The eccentric teacher was a Bohemian violinist and a patriotic enthusiast. As a violin major teacher, Zywny has certain ability limitations in teaching piano skills. Instead, he advocated the use of

unstructured piano teaching to stimulate his original talent. So that, Chopin was allowed to play and compose his piano works without having to rely on traditional methods and the idea of a standard curriculum. Zywny encouraged Chopin to play and explore the works of Polish musicians, even those Polish folk music most commonly heard in Warsaw homes^[1] This laissez-faire teaching philosophy also eliminated Chopin's concern about the traditional and inherent music rules in his piano creation. At the same time, in Chopin's childhood, the original creative ideas led by Zywny also helped him to have a subtle influence on the creation of Ballade for Piano, a new genre, and won Chopin's love and admiration.

Chopin studied with his mother and Zywny, the German-born composer Josef Elsner, from Silesia, became his third piano teacher. Elsner, who founded the Warsaw Conservatory of Music successfully, is a more mediocre composer, but he possesses the same acute insight as Zywny. After discovering Chopin's distinctive creative ability, he systematically taught Chopin music theory and music composition knowledge of harmony. He also taught him, "You need to listen not only to other people's work, but also to your own." The relationship between Elsner and Chopin evolved from a mentoring relationship, a close relationship between teachers and friends, based on mutual trust, a similar Polish cultural identity, and patriotism. When Elsner realized Chopin's talent in piano playing and creation, he encouraged him to go to a bigger stage -- Paris, France, which was the city with the most active artistic development in Europe at that time to show his performance talent and creative ability. He used his contacts to seek piano performances and high-class social events from his publisher friends, providing a stage for Chopin to make his mark. Elsner said of him: "Let him do what he wants. If he strays from the beaten path and the old way, it is because he has a way of his own. One day, his work will prove that he has something in him that no one else has. He's on an extraordinary path because his talent is extraordinary." His foresight also guided Chopin to the path most suitable for him, and foreshadowed Chopin's later success in piano composition^[8]

The creation of Ballade Piano could not be separated from the guidance of Chopin's two teachers. The creation of Ballade Piano could not be separated from the guidance of Chopin's two teachers, whose strong patriotic feelings also existed everywhere in his teaching and life. They respect the development of talent and personality, and respect the will of this gifted student to perform and create. They adopt the infinite teaching method to give him more opportunities to add more factors with strong personal colour. Zywny and Elsner constantly explored, inspired, and reinforced Chopin's original creative genius, helping him to express his ideas of "liberalization" in his piano compositions. They helped Chopin use classical music as a basis for

romantic narratives and make new extensions, imperceptibly integrated patriotic thoughts into Chopin's creation and life, which foreshadowed the innovation of the piano genre, the four piano ballads. So when Chopin was asked how he became a musician, he would confidently reply: "With teachers like Zywny and Elsner, even a fool can learn it."^[1]

3.2. On the change and development of Chopin's values influenced by his lover George Sang -- Taking Ballade No. 2 in F Major as an example

Born in 1804, the famous French novelist Georges Sand grew up in a divided family of origin. The lack of parental guidance and the lonely childhood all contributed to her independent and self-reliant character with egoistic tendencies. Her personal emotional life was complicated, including her divorce from Casimir, the son of Marquis Desmond, and her relationships with the famous writer Marcel Moss and pianist Liszt^[9] At a party with Liszt in 1836, Chopin became attracted to the 5-foot-tall, stout, tanned single mother, whose high appreciation of different arts resonated with him. Georges Sand, sophisticated and independent in Paris, and Chopin, small and shy and lacking in emotional experience, formed a complementary relationship in love. Especially after Chopin's two failed relationships with Constance and Maria, George Sand-filled his emotional void timely, playing the role of "mother" in their nine-year relationship, often referring to the piano prodigy affectionately as "the little one".

As their relationship grows, Chopin traveled with George Sand and her two children to the Spanish island of Majorca in 1838 for a three-month family experience. The unforgettable honeymoon gave Chopin a new role as a stepfather, but unfortunately, he contracted consumption on the island.^[1] Ballade No. 2 in F major, composed between 1836 and 1839, was completed while Chopin was living in Mallorca with his lover Georges Sand. Taking Mitzkiewicz's narrative poem "Siwidesh", adapted from Polish folktales, as the key tone of the story, he infuses his soul with the personal feelings contained in the island and George Sand's "first experience at home" to create this contrasting work of the two themes. The whole song is set against the background of the natural scenery of the lake. It describes the tragic mythological story of the beautiful and mysterious lake daughter who took extreme measures to end the lives of the remaining old people and orphans in the city to protect the national dignity during the czar's invasion.^[5] The Sicilian rhythm in F major at the beginning takes us into an innocent pastoral scene. The first theme echoes Chopin's intimate love life with his lover George Sand in the "paradise" of Mallorca with a soothing, dance-like melody, telling of the beautiful natural scenery and peaceful and happy

family life. After the end of the first dreamily theme, and with it comes the nightmarish second theme: The alternating octaves of the left and right hands and the rapid scale running are in strong contrast with the first theme, which reflects Chopin's resistance to the unbearable physical suffering caused by disease and the loneliness caused by isolation in the continuous intense running melody. Sections 83 to 135 reproduce the first theme and vividly show the quarrel between Chopin and George Sand in daily life, such as the choice of publisher, the choice of travel date and destination, and the differences in children's education, with Canon style design. Their constant bickering and escalating heated arguments take the form of a polyphonic sequence of left and right hands. The artist's life, which is out of reach in the eyes of ordinary people, is presented in a more everyday and civilian way. Along with the soft andante theme and the passionate urgent theme, Chopin's two contradictory states of mind are transformed into two distinct theme images in the song, which reveal his inner struggle to the world. At the same time, he recorded his delicate and changeable moods in the ordinary love life with George Sang in Mallorca in the form of music.

The constant life between Noan and Paris fulfilled the expectations of Chopin and Sand: to be free from the world and to be in touch with the world. A lover, two sons, a dog -- it was his ideal family. Chopin's happy and trivial family life distracted him from his musical activities. Instead, he devoted himself to family life and composing.

Hugo once said, "She has a unique place in our time. Especially since all the other great men were men, she was a woman." Georges Sang, a woman of great social influence and arrogant personality, was willing to play multiple roles as mother, lover, nurse, servant, and writer during her love journey with Chopin. Her maternal instincts and love for Chopin led her to carefully care for and protect his physical condition and his natural desire for perfection, and she understood was that Chopin loved the quiet of his compositions more than the passionate atmosphere of his concerts. The stress of Chopin's innate physical condition and the self-restraint of his character made him, unlike Liszt, who had been born for the concert. The stress of Chopin's innate physical condition and the self-restraint of his character made him, unlike Liszt, who had been born for the concert. George sang advised him to refuse the effects of the collection of his creative inspiration and is not conducive to healthy music activity, encouraged him away from the noisy and boring communication between urban life and music activities. She constantly influenced him in life with her "exquisite egoism" mentality in her values, to help him create an ideal environment for his creation so that Chopin could concentrate on his creation and protect his talent for piano creation. Chopin also used his emotions, such as

his decade-long love journey with George Sand, his longing for the beautiful landscapes of Mallorca and Nauen, and his inner struggle with Paris and Warsaw, into the creation of the last three pieces of narrative music.

3.3. On Chopin's inseparable emotional connection to Poland and France -- Taking Ballade No. 4 in F Minor as an example

Chopin inherited French blood from his father and Polish blood from his mother, and his childhood experience growing up in Warsaw deeply impressed him with the unique national customs of the Polish nation. He could not help thinking of what his father had said: "In foreign land, you will losing your high esteem". With the recommendation of teacher Elsner many times over the years, Chopin developed a keen interest in this increasingly strange country, in September 1829 in a note to his close friends Titus wrote: "you can't believe how dull, I now find the Warsaw if not family brings a bit of fun to this kind of life, I don't want to stay here".^[1] When Chopin was passing through Stuttgart on his way to France, he learned of the terrible news of the fall of Warsaw to Russia from his hometown Poland. He could only express his grief and pain through a series of letters, diaries, and writings. In his diary, he wrote: "I am here, I can't help you! Here I am, empty-handed! Sometimes I can only groan and bear it all and pour out my despair on the piano!"^[10] Although he was looking forward to living in Paris, he could not erase his strong love and deep attachment to his motherland Poland.

On September 20, 1831, Chopin finally arrived in Paris, the city for which he had been waiting day and night from Warsaw. In the 19th century, the strong artistic atmosphere popular in the streets of Paris was in harmony with Chopin. Playing the piano became a common social phenomenon here, and the piano also became an important way of music dissemination and promotion. Party, accompanied by a series of concerts, salon piano lessons, and form a Chopin's music copyright won the very considerable income and prestige, and Hungarian pianist Liszt, novelist George sand, cellist François and composer Mendelssohn master communication also greatly increased his music attainments, France has gradually become Chopin's ideal of the "second home".

In 1842, in the French countryside of Noan, Chopin received news from his home city of Warsaw of the defeat of the Krakow Revolution and the death of his mentor, Zywny, and the death of his best friend Jan Matusinski, a series of tragic events had undoubtedly hit him hard. The physical pain brought by the disease and the loneliness of being in a foreign land immediately aggravated Chopin's state of mental and physical exhaustion. This work -- Ballade No. 4 in F minor,

which can be said to be near the peak, was completed during this period. The composition of Ballade No. 4 in F Minor is inspired by the narrative poem *The Three Budlies* written by Mitzkiewicz. This theme story was originally collected from Lithuanian folk songs. With Lithuania being invaded by many countries as the background of the Anti-Japanese War, an old man named Budis is duty-bound to send his three children to the battlefield to defend the country and wait for the children to return home safely. Finally, the happy ending of the triumphant return of the children is told.^[5] Chopin created an exaggerated and contrasting theme atmosphere by creating the lyrically sad, sonic melody of the first theme and the stormy and radical melody of the second theme. The safe and peaceful life of the brave patriotic family and the joy of the children's triumphant return home are presented in the first theme atmosphere of different stages, but the melancholy tone also reveals Chopin's sadness and attachment to the suffering of Warsaw. The second theme recreates the cruel and merciless scenes of war and brings into the music the father's worry about his children in the unknown danger and the hardship of waiting, and the anger of the repeated failures of the uprising. The theme of the two there is a strong contrast to show the true patriotic story brought. Meanwhile, it also carries Chopin's heart's desire to go to the battlefield to destroy the enemy and the beautiful expectation of winning the independence of his motherland. The interleaved between the two themes seemed to conceal Chopin's relations between Poland and France, which were interrelated and full of contradictions between the two countries in different stages, but both showed Chopin's strong patriotic plots and his helplessness of loyalty and filial piety.

Although Chopin's music was widely recognised in Paris, his Polish identity and incomprehensible poetry without titles were derogated by some who called him the "jinx of Warsaw." However, Chopin's love for luxury life depended on the patronage of the aristocrats. The lively atmosphere in the luxurious salons of the upper society at this time contrasted sharply with the loneliness and boredom in Chopin's heart. All these made Chopin feel boring with social and family life in Paris when he was in a foreign country. Moreover, he often thought back to Warsaw, his compatriots and friends who took part in the uprising together with him, and the country where he first lived. When Chopin learned that the Warsaw revolutionary activities require a large amount of money to fund, regardless of his health and lover George sang under the increasingly strong opposition, duty-bound to drag obligated to world tour to earn income to help in Warsaw on good friends, this is without a doubt with his precious life for money, he this crazy aggravated and accelerated the deterioration of his degree and deepen the emotional barriers between lover George sang. After his separation

from George Sang, his life, which relied too much on her in the past, was changed. It was as if the people who knew him best had left him. The double blow of body and emotion was brought to him, and at the same time, he was facing a period of exhaustion of creation. He constantly questioned his feelings for a country he had been reluctant to leave -- where should I go? With the memories of his family, friends, and teachers in Warsaw, he did not want to be merely an upper-class busker and a foreign exile fleeing the war, but also knew that his body was moving steadily toward death. As the suffering of homesickness increased day by day, Chopin seemed to be displaced and could only use the infinite sorrow and yearning generated by his experiences in Poland and France to compose his ballads.

4. CONCLUSION

Chopin's first four Ballade works represent the highest creative level of large-scale works, by the help of parents, teacher, lover and friends, and values influence, he will be experienced in the journey of life affection, friendship, love, and personal emotion, and strong patriotism to the motherland Poland to soul into ballade creation. Romantic epic inspired help Chopin's literary thought and connotation of sublimation to music thoughts, Except for the patriotic tone of the whole song, The two themes with strong impact and contrast deepened his soft and depressed mood, passionate and resentful mood, and directly expressed his emotional and contradictory personal characteristics in his works, which means that the creation of ballade music for the piano becomes a way of recording one's personal life. Chopin's Ballade for Piano combines ballade poetry with Polish national tone to develop the old genre of ballade creatively and show the color of romanticism incisively and vividly. The pioneering theme of piano ballads also leaves a strong mark for the brilliant piano culture, which will lead the Polish national culture represented by Chopin's piano ballads out of Europe and into the world.

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