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## **THE HISTORICAL CRYSTALLIZATION OF A COMPOSER'S AND INDIVIDUAL MUSICAL AUTHORSHIP PHENOMENA IN THE EUROPEAN CULTURE OF THE RENAISSANCE**

**Iryna Konovalova**

### **INTRODUCTION**

The urgent task of an art criticism in a difficult conditions of contemporary artistic and historical development is the theoretical comprehension of the musical culture phenomena, which gained the meaning of a humanitarian significance and represented the stable traditions of a human spirituality. In this context, the study of the composer's phenomenon which has become a symbol of an artistic and aesthetic search for creative individuality in the European tradition, seems to be fundamentally important vector of a modern musical science.

The concept of an individual music authorship in the discourse of contemporary art also needs to be systematically justified. This concept is seen as a valuable sphere of an artistic reflection in the written musical culture, a unique phenomenon of a social existence, which arose in the European civilization continuum in connection with the creative activity of a musician-creator, the realization of his intellectual-spiritual and artistic qualities.

The creative figure of a composer, the universalism manifestation by the musical concepts creator, arouses persistent and long lasting interest in a musical-theoretical thought. In the field of a modern musicology, research attention is being extended to an individual and personal determinants of creativity, the nature of cultural being and the author's will as the music creator.

It should be noted that "focused on the problems of the author-creator, the modern autorological paradigm reveals an interdisciplinary research vector and demonstrates an intention for openness in a space of humanitarian thought, including the comprehension of the musical authorship sphere"<sup>1</sup>. The development of a certain aspects of this problem are reflected in the musicology works of N. Gerasimova-Persidska, L. Ivanova, L. Kazantseva, V. Kholopova and others.

At the same time, despite the existing experience of studying the composer's tradition and musical authorship creativity in European culture, a significant number of important aspects still remain unstrucked in the art and cultural thought. Comprehension of the cultural essence and specificity of the

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<sup>1</sup>Konovalova I. (2018). *The Composer Phenomenon in the 20th century European Music Cultural Space: Modes of Theoretical Understanding*. Kharkiv: TOV "Planeta-Print". P. 87.

composer's phenomenon in the discourse of an authorship, seems to be a significant area of a scientific research, still explored insufficiently. Due to the lack of these issues development, the purpose of the proposed research is to understand the peculiarities of a historical crystallization of a composer's phenomenon and the model of an individual musical authorship in the European cultural consciousness of the Renaissance era.

The following study problematics aimed the realization of the next tasks:

1) to reveal the determinants of a historical emergence of the composer's phenomenon and the phenomenon of a musical authorship in the context of a humanistic Renaissance tendencies;

2) to highlight a composer's semantic role in the processes of cultural formation and the musical picture of the Renaissance world modeling;

3) to outline the specifics of an artistic system "author – creativity – composition" representation in the musical art of the Renaissance.

The stated goals and objectives required the use of a comprehensive methodological approach based on a set of general scientific and specific methods. Among the leading scientific methods are: historical, which serves to reveal the evolution stages of the composer's phenomenon and the phenomenon of an authorship, contributes to the nature of continuity and innovations understanding in their development; dialectical, aimed at illuminating the universalism manifestations in the composer's cultural figure development; phenomenological, aimed at understanding the concept of an individual musical authorship as a culture phenomenon.

### **1. Sociocultural determinants of a composer's and musical authorship phenomena formation during the Renaissance**

The Renaissance is the most important stage of a European culture spiritual evolution, determined by an anthropocentric worldview paradigm. This historic period, marked by humanistic pathos, is characterized by a deep interest in the human's spiritual world, recognized as the center of the world, his highest power, which participates in a world-modeling, acts as a universal, harmonious and holistic personality<sup>2</sup>. Cultural and personal universalism, intellectual-spiritual principle, harmony in understanding the essence of phenomena become symbols of time, its spiritual-value context.

New worldviews and innovative tendencies in the socio-cultural realm and system of an artistic Renaissance thinking, which incorporated the experience of an ancient and medieval artistic traditions, contributed to the intensification of an art's desacralization and secularization, and were accompanied by an increase of a secular contexts role, which developed in a humanistic tendencies.

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<sup>2</sup> Semenov O. (1978). The relationship of an author, composition and viewer (reader, listener) // *Muzikal'noye iskusstvo i nauka*, vol. 3. *Musical art and science*. Moscow: Muzika. P. 97.

During the Renaissance, the world of general importance universals and categories of art enriches by the concepts of an “author”, “artist”, “creator”, as well as “composer” which have received the status of a spiritual-axiological constants. At the forefront of an art history of this period emerges the concept of individuality, the attribute properties of which are originality, uniqueness, originality, virtuosity<sup>3</sup>. The unifying semantic center of the above concepts, crystallized in the depths of European artistic consciousness, is creativity – the productive activity, sphere of a creative performance of a subject.

According to the Renaissance humanistic setting, creativity was interpreted as a personal process. As a result, the Renaissance culture opened up a whole epoch of a personal world of an artcreation in the European civilization space, which gradually freed itself from the craft’s dependence and finds a personalized expression, allowing to express artistically the inner world of a human – the microcosm and center of a world formation. The role and importance of an artist as a subject of creation, which expands the picture of a human being and a sphere of an individual possibilities, in this period is being rethought and taken to a new level. The artistic objectification of an artist intentions, his self-realization and individual expression becomes self-important and meaningful, since the creations of this era are imbued with an understanding of a special mission and role of a human-creator’s personality as an earth embodiment of the Divine principle<sup>4</sup>.

Belief in an infinite person possibilities, understanding of its self-worth, spiritual and physical perfection, infinity of an internal space contributed to the high exaltation in various spheres of an artistic creativity. First of all, in the visual arts, which consistently revealed Renaissance ideas and clearly depicted a person with aspirations, as well as a literary and poetic realm capable to embody with a conceptual accuracy the features of a new free and active personality, marked by the traits of universalism<sup>5</sup>. Individual-personal meaning, intuitive and intellectually-sensory experience, relations with social reality, reflected in the artist’s worldview and feelings, became determinants of his work<sup>6</sup>.

The sociocultural transformations of the Renaissance era have found a variety of reflections in the musical arts and affected its adepts. Being the most psychologized artistic realm, the bearer of an intellectual and spiritual principles, musical art of the Renaissance culture is filled with a new figurative content and finds emotional immersion. In this area, the aesthetic

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<sup>3</sup> Batkin L. (1989). Italian Renaissance in a search of personality. Moscow: Nauka. P. 3–4.

<sup>4</sup> Lozovoi V. (2007). Culture morphology: thesaurus. Kharkiv: Pravo. P. 48.

<sup>5</sup> Ibid. P. 48.

<sup>6</sup> Ghoral’skij A. (2002). Creativity theory / Pereklad z pol’s’koji; O. Ghirnyj. L’viv: Kamenjar; Varshava: Universitas Rediviva. P. 12.

functions are highlighted, the individual principle is outlined. The world of human feelings, reflected in an intonational images, receives the status of an artistic value.

Under the influence of a worldview and artistic processes of the Renaissance, a reorientation in music status understanding is pointed out: it ceases to be perceived as a craft (according to the medieval ideas) and is already interpreted as a valuable free art and a form of a creative activity. The cosmological concept of the music interpretation, dominant in the Middle Ages culture, receives an anthropological interpretation during the Renaissance.

According to L. Shapovalova, – the very figure of a person in the Renaissance musical art “owes its birth to an era of anthropocentrism and formed under the sign of a secular humanistic consciousness. A person who thinks the whole world from the standpoint of its own being proclaims to be the crown of an universe”<sup>7</sup>. The author believes that “the secular humanist artist has recognized himself as a personality and, having linked himself to the spiritual horizon of being, has named the term “personality” as an... omen-symbol <...>. Instead, artists of a humanistic secular culture became an example of an individual art birth”<sup>8</sup>.

The “minor” role of music in the Renaissance art system (the primacy in which was given to the visual arts, painting in particular) determined the corresponding social status of musician in comparison with sculptors, artists, and philosophers. At the same time, the position of the musical compositions creator, unlike the era of the Middle Ages, significantly increased.

In the cultural space of the Renaissance, the standards of professional music practice are being formed, the foundations of creative psychology and the means of an artistic expression are being formed, and the fields of improvisation and musical composition are gradually distancing themselves. Simultaneously with the appearance of a creative figure of the composer-author, the figures of the performer and the listener appeared, their functions differentiated. This serves as an evidence of a cultural crystallization of the triadic system of musical communication: composer – performer – listener. At the same time, “simultaneously with the establishment of a new norms and skills of crafts, the individual expressiveness of the master performer increases”<sup>9</sup>.

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<sup>7</sup> Shapovalova L. (2001). About two types of personality: to musical reflection definition // *Muzykaln'aya kult'ura khrystyanskogho mira: materialy mezhdunar. nauchnoi konferenciyi. The musical culture of the Christian world.* Rostov n/D: izdatel'stvo Rostovskoj gos. konservatoriyi im. S. V. Rakhmaninova. P. 135.

<sup>8</sup> Ibid. P. 135.

<sup>9</sup> Asaf'ev B. (1971). *Musical form as a process.* Kniga 1-2. Leninghrad: Music. P. 154.



A significant characteristic of the Renaissance culture is the formation of a theoretical art concept, which also covers the fields of philosophy, aesthetics, and music theory. An intellectual and creative efforts of musicians aimed at the world's picture reflection, their search for a new means of an artistic poetics, genre concepts and music structural regularities, were accompanied by a systematic justification of a musical processes and phenomena, as well as generalization of practical skills in this field.

Within the expansion of a music reflection field, crystallization of the categorical apparatus takes place, also with the formation of basic terms and concepts of a musical art. There is an increasing focus on the disclosure of an ontological aspects of musical creativity and performance from the prominent representatives of Renaissance theoretical thought (K. Bortolo, L. Valla, N. Listenii, M. Padouansky, J. Tinctoris, A. Fuldsky, Tsarlino, etc.)<sup>10</sup>. Particularly important in this sense seems to be an isolation of the initiative and creative components, the fact of novelty, as well as the beginnings of an individual musical style in the composer's practice, conscious of being an author – that “...who wrote some new cantus” (J. Tinctoris, 1474)<sup>11</sup>.

Changing modes of a musical understanding and hermeneutics of its phenomena during the Renaissance cultural continuum, enshrined in the theoretical treatises of the most prominent musicians-thinkers of the time, had contributed to the establishment of a composer's individuality concept. The justification of a new music existence in the form of completed and artifacted authorship compositions is quite demonstrative. The idea of an improvised and fixed (“res facta”) compositions differentiating, proposed by the prominent theorists J. Tinctoris, becomes crucial. The related concept was put forward in the treatise “Musica” by N. Listenii (1537), which proposes the division of music into practical, performed (“musica practica”), which is regarded as an activity isolated within its limits, made (“musica poetica”), and immortalized even after the author's death as a result of his creation – “Opus reffectum et absolutum”<sup>12</sup>.

The duality of judgments about an aesthetic epoch ideal, inherent to the Renaissance era, ascends from an ancient understanding of a harmony and perfection on the one hand, and the Renaissance vision of the Divine beauty, on the other hand, and “lies in a basis of a strict style that represents different shades of a contemplative principle”, and also determines the specifics of a

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<sup>10</sup> Shestakov V. (1975). From ethos to affect. The History of Musical Aesthetics from Antiquity to the 18th Century. Moscow: Muzika.

<sup>11</sup> Keldysh Yu. V. (ed) (1991). Musical Encyclopedia Dictionary. Moscow: Soviet encyclopedia.

<sup>12</sup> Cherednichenko T. (1989). Trends of Contemporary Western Musical Aesthetics. Moscow: Muzika. P. 142.

music – aesthetic understanding of the era’s sound standard, which reflected itself in the canons and strict polyphonic writing technique”<sup>13</sup>. Instead, the vocal-choral music of the Renaissance era for the following centuries listeners appears as “the only sublime contemplative strict style, which is imbued with the light of faith, irrespectively to the content and genre varieties”<sup>14</sup>.

In combination of a new emotional content “with an expression of an intellectualism in the aesthetics and mastery of a complex polyphonic forms”, Livanova sees the peculiarity of the Renaissance musical humanism manifestations<sup>15</sup>. Actually, an artistic integrity and organization of the Renaissance music is based on the laws of a polyphonic development. The reliance on rhetorical modes, inherent to a Middle Ages music genres, has been gradually lost during the Renaissance. However, the polyphonic type of thinking remained dominant in both religious and secular musical spheres until almost the middle of the eighteenth century – the period of classicism.

The secularization tendencies inherent to the Renaissance have outlined the convergence of two types of cultural consciousness – the spiritual and the secular, leading to a further predominantly secular vector of a musical art evolution. In the course of a European art evolution, there is a tendency to move from the priority of a musical sacred Word to the gradual liberation of the latter from a verbal determination. An inherent coexistence of a “spiritual – secular” dichotomy gained its expression in the works of the Renaissance period composers. This contributed to a theme and imagery of an artistic creativity expansion, in the organic combination of the liturgical and secular music genres. Numerous compositions of a secular genres (for example, madrigal), along with their applied function of an exalted character, had spiritual and philosophical content.

During the Renaissance, both secular and ecclesiastical music layers were embraced by a single sublime, meditative character, and, like the medieval sacred space genres, relied mostly on Gregorian melodies. The freedom to involve an intonational material of a spiritual music in the samples of a secular genres is maintained throughout the sixteenth century: madrigals, polyphonic songs, organ richerkars, canzons, fantasies, had been actively assimilated Gregorian elements, “shaping” a future baroque rhetorical

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<sup>13</sup> Kaloshyna Gh. (2001). Christian subjects and problems of the genre evolution of French opera and oratoria: from the beginnings to the twentieth century // Muzykal'naya kul'tura khrystyanskogho mira: materialy mezhdunar. nauchnoi konferenciyyi. *The musical culture of the Christian world*. Rostov n/D: izdatel'stvo Rostovskoj gosudarstvennoy konservatoriyi im. S. V. Rakhmaninova. P. 297.

<sup>14</sup> Ibid. P. 297.

<sup>15</sup> Livanova T. (1986). The history of Western European music until 1789. vol. 1.: Ot antichnosti k XVIII veku [From Antiquity to the 18th Century]. Moscow: Music. P. 73.

formulas. On the contrary, masses have transformed the secular melos in their musical texture, radically changing its rhythmic timing<sup>16</sup>.

Increasing role of the secular musical tradition affected the dominance of a vocal lyrics, associated with the folklore poetic basis (embodied in the genres of an Italian frottola and villanella, French chanson), examples of knight aristocratic poetry, as well as the figuratively-poetic world of the poets-humanists (Petrark etc.). Reliance on the “high lyrics” texts is reflected in the formation of the madrigal tradition – a genre of a late Renaissance, formed in the courtier-aristocratic sphere. The desire to express various emotional shades and personal experiences, the transmission of emotional and sensual expression in the lyrical madrigal genre, reproduced in the melodic individualization of the polyphonic voice texture, as well as the compositional and rhythmic freedom of their works, their desire of an improvisation.

The reflection of an individual composer’s self-understanding is noticeable in the enrichment of a musical and expressive means, the expansion of an intonation palette with the sonorous elements, and sharpened sounds (through the introduction of chromaticisms). The degree of an author’s self-expression freedom was emphasized by the lack of *cantus firmus* in Madrigal and the usage of a fictional melos that reflected the composer’s creative will<sup>17</sup>.

Appealing to the secular imagery, the lyrical genre sphere of madrigals with its predominantly love theme, was a characteristic phenomenon of the Renaissance composer’s practice (the emergence of a numerous collections serves as evidence). The fact of appealing to the madrigal is observed in the works of a large-scale Renaissance artists, recognized by the papacy – holders of an official status of an ecclesiastical Catholic composers, including P. da Palestrina, Arcadelt, Willaert and others.

However, despite the general socio-cultural dynamics, a radical change in the picture of the world and worldview vector from the Middle Ages to the Renaissance, the processes of change in the musical culture nature, the development of musical thinking and language had their own specificity.

In parallel with a secular development line, in the Renaissance musical art (in comparison with other varieties of an artistic creativity), the significant role of the spiritual-religious sphere, canonical practice, dependence on the medieval canons of a musical thinking, the corresponding compositional logic and specifics of a linguistic development are revealed.

The focus on the theocentric picture of the world and the tradition of a sacred genres, which reflect the structure of religious consciousness in a musical composition, was preserved. This explains the semantic role of

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<sup>16</sup> Simakova N. (1985). Renaissance vocal genres. Moscow: Muzika. P. 42.

<sup>17</sup> Gruber R. (1965). General History of Music. Moscow: Music. P. 267.

spiritual genres in the system of the Renaissance music, the priority of polyphonic thinking that semantically connects the works of this era with the works of the Middle Ages masters. Despite the tendency to individualize the creative activity of an individual artist, the masters of the Renaissance, as in previous epochs (Antiquity and the Middle Ages), focused on a comprehensive world's reflection, the synthesis of collective and individual principles.

For the Renaissance music, "...the embodiment of one's own personal beginnings isn't intrinsic to everything and always"<sup>18</sup>. An extra-personal nature of imagery, thematics "neutrality", dominant in the practice of the polyphony masters of the XV<sup>th</sup> century, also late XVI<sup>th</sup> century madrigalists, could be explained by an influence of a medieval traditions, and by the continuation of the "gothic line" in the Renaissance art, also by a special musical art existence conditions (mainly in the sacred or courtly-secular space). The non-personal principle manifestation in the Renaissance musical art (as a constant sign of a medieval thinking, indicated by an influence of a religious-canonical practice), is manifested at different levels of an artistic integrity of a composition.

The medieval consciousness inertia in Renaissance music practice is emphasized by the "insufficiency" of the original final intonational idea, the reliance on the principle of quoting a borrowed music-thematic material (with its subsequent polyphonic processing), the transfer of accents on the mastery and inventiveness in a creative structure<sup>19</sup>. However, within the given conditions, outstanding composers like O. Lasso, Palestrina, etc. showed a tendency to an imaginative expression and artistic independence.

## **2. The historical specificity of an individual musical authorship paradigm formation and the composer's phenomenon during the Renaissance**

The classical concept of an individual authorship is formed in the context of the Western European Renaissance culture development under the new socio-cultural conditions and practices of text distribution, including musical one (through a sheet music). This specificity is defined by "the constitution of the subject's binary opposition and assigned to him object, which acts as a participant of a paradigmatic figure and correlates an effective process to the subject as a process agent"<sup>20</sup>.

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<sup>18</sup>Livanova T. (1986). The history of Western European music until 1789. Vol. 1 : Ot antichnosti k XVIII veku [From Antiquity to the 18th Century]. Moscow: Music. P. 75.

<sup>19</sup>Ibid. P. 75.

<sup>20</sup>Grom'jak R., Kovaliv Ju., Teremko V. (ed) (2007). Literary references dictionary. Kyiv: VC "Akademija". P. 45.

Cultural awareness of an “authorship as an appropriate category for a creative, extraordinary personality, emerged... at the stage of transition from a folk-collective to an individual form of consciousness”<sup>21</sup>. The reorientation on an individual creativity authorship concept took place parallelly in all kinds of arts. In the creative practice of the late Renaissance, “...the identity of an author as a personality begins to come to the fore, and the artistic world has been subjected increasingly”<sup>22</sup>.

In an individual authorship paradigm, the problems of originality, authenticity and value of an art creation – a creative product, preserved and distributed in cultural forms – are actualized. Fixation of an authorship, an indispensable attribute of which is individuality, becomes a special socio-communicative act and a sign of a cultural artifact – a work of art that distinguishes the artist as a subject of creativity. Indication of an author’s name, creation to its creator affiliation marking characterizes the work as authorial.

Composing as a kind of a musical practice in the European artistic thinking system, as well as specific form of an intellectual and artistic activity and culture itself, arises from a craft – an auxiliary kind of occupation (composition). During the Renaissance, this area is transformed into a creative profession and establishes as a form of an individual musical authorship. In comparison with a folklore or spiritual-canonical practice, a significant factor in the system of an individual authorship and musical composer’s creativity is played by a personal factor, creative ingenuity during the work with an intonational material, which presupposes a dialectical relation to the tradition in the system of oppositions “preservation – updating”, “adaptation-modification”<sup>23</sup>.

The most important determinant of an individual music authorship paradigm crystallization and assertion during the Renaissance, is the tendency to textualize European musical culture, which has emerged as “one of the main sources of separation of the creative function in the music profession and the establishment of a new discursive model of European art, connected with an individual composer’s music”<sup>24</sup>.

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<sup>21</sup> Malkov S. (2010). Concepts of an authorship and tasks of an educational system // *Chelovek vchera i segodnja: mezhdyscyplynarye issledovaniya. Man yesterday and today: interdisciplinary research* vol. 4. Moscow: Institut filosofyy RAN, pp. 39–50. P. 41.

<sup>22</sup> Semenov O. (1978). The relationship of an author, composition and viewer (reader, listener) // *Muzikal’noye iskusstvo i nauka*, vol. 3. *Musical art and science*. Moscow: Muzika, pp. 78–105. P. 100.

<sup>23</sup> Konovalova I. (2018). *The Composer Phenomenon in the 20th century European Music Cultural Space: Modes of Theoretical Understanding*. Kharkiv: TOV “Planeta-Print. P. 100.

<sup>24</sup> Ivanova L. (2006). *Composer: essays on the history of the professional formation*. (PhD Thesis). Moskva: MGhK im. P. Y. Chajkovskogo. P. 13.

Written fixation of a creativity results provided an opportunity to consolidate the status of a composition as an important document of the era, artifact of a culture and determined the alienation of the composition from its author. This process gave rise to the formation of a new forms in the system of musical communication (author – performer – audience), which influenced the development of composer and performing traditions in general. The emergence of a sheet music contributed to the development of a composer's professionalism, as well as to approval of a musician-creator in a new quality and role as a key figure of a musical art.

The dissemination and reproduction through the system of notation of a newly created musical texts was caused by an urgent need and the growing scale of a musical practice related to an internal development of the leading musical realms during the Renaissance- church, singing, minstrel and secular, which formed in an urban aristocratic environment<sup>25</sup>.

The paradigm shift from a collective to an individual form of an authorship, which took place in the European consciousness of the Renaissance, the growth of secular mode in culture, the desire of free and emotionally colored life embodiment in a musical art (in parallel with visual, monumental and dramatic arts) was marked by the emergence of a creative figure of a new type – a composer, music creator who asserts himself as an author, composer-author, who performs purposeful musical and creative activity, resulting in an artistic monuments – fixed and spiritually elevated compositions written in accordance with the laws of beauty and sophisticated craftsmanship, which perpetuates the author's creative personality in the art.

During the Renaissance, composer as a social phenomenon becomes autonomous, gaining his own name and a greater cultural role, which determines the motivation for creativity and his personality disclosure. The atmosphere of the Renaissance, as an anthropocentric continuum, had a significant impact on the radical change in attitude to the composer in society, as well as the improvement of his socio-cultural status. In the context of a new humanistic value system, the composer's attitude to creativity is also changing.

As a result of a new written music essence, one realizes the value of a musical composition's author: composer's names become famous, worshiped, the figures of the musicians-creators attract the attention of historians, biographers and public consciousness of that time, they become heroes of a literary works, mentioned in the chronicles and ranked as a prominent personalities<sup>26</sup>.

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<sup>25</sup> Ivanova L. (2006). *Composer: essays on the history of the professional formation.* (PhD Thesis). Moskva: MGhK im. P. Y. Chajkovskogo. P. 11.

<sup>26</sup> *Ibid.* P. 14.

In the cultural conditions of the Renaissance, with its anthropocentric orientation, emphasized individual identity of an artist's world focusing, the composer, in accordance with the concept of a universal Renaissance personality, considered as a unique and volitional creative personality, endowed with a high creative potential and universal qualities, which creates himself and his own self being, focuses on a self-representation, individuality and originality of an intonational expression, ponders about his own artistic message.

According to L. Kiyanovska, – “The medieval composer-craftsman is replaced by the composer-thinker who... not only masks the canons, but also independently creates them, relying on the overall Universe values and spiritual understanding of the thing's essence”<sup>27</sup>.

A musical art creator is affirmed in the culture as a professional, who possesses professional skills, distinguishes by an individuality of an author's self-expression and receives a systematic special and comprehensive education in urban music centers (metrizes), and has multilateral knowledge in the field of music theory, and organ performance. This process took place in the system of views on creative activity as a professional act, characterized by its style.

The creator of the world's musical reflection presents his original worldview, his own intuitive and life-giving experience in artistic and figurative forms, and comprehends a new humanistic essence of the Renaissance cultural and historical era, embodying in his intonational work palette his inner aesthetic content, artistic and spiritual impulses. Artistic, sublime and earthy musical images created by a Renaissance music author, are full of harmony and beauty, they associated with a bright, joyful and inspired worldview, as well as high religious sentiment.

The updating of new forms and genres of a musical creativity and the growing professional skill of musicians helped to strengthen the composer's importance in a space of a cultural era, in which he appears in a functionally dual (musician-performer-composer) and triadic (composer-performer-theoretician) qualities.

A composer positioning as an art works' author was largely facilitated by the emergence of an individual-style manner, which seen as an evidence of a new axiological relationships affirmation and personal qualities of the musician, indicated by the features of uniqueness, originality, and manifest themselves in a musical creation.

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<sup>27</sup> Kyjanovs'ka L. (2012). Composer's image in society // *Naukovyj visnyk Nacional'noji muzychnoji akademiji Ukrainy im P.I. Chajkovs'kogho. Scientific Bulletin of the National Music Academy of Ukraine named after P.I. Tchaikovsky*. Vol. 75. Kyiv: NMA. P. 29.

According to O. Devyatova, – “...the strengthening of a composer’s professional position in the depths of a secular Renaissance culture led to a change of his functions and his status in earthly, secular space affirmation”<sup>28</sup>.

Thus, in a secular tradition context, a type of an artist who combines in one person the role of a creative aristocrat and a playful amateur musician is formed. The merger of a performer and music creator in one person led to a formation of a “playing composer” creative type<sup>29</sup>, which has spread in the subsequent epochs (Baroque and Classicism). The practice of a “playing composer” was an experience of a secular music playing in the courtly-aristocratic atmosphere, in the conditions of a palace hall and was based on the musician’s own works. Artists of this type have realized their creative potential in the practice of improvisation, while demonstrating a high level of performing skills. The proficiency of a “playing composer” improvisation was determined by the accent on a creative figure of an artist, but not on the composition, still not fully fixed in the sheet music<sup>30</sup>.

At the same time, despite the growing role of an author’s individualization in music (almost till the eighteenth century – the Era of Enlightenment, which focused on the aesthetic laws of classicism), personal manifestations in various fields of art and literature were restricted significantly. The authors’ initiative of the creators was adjusted by the established artistic canons, aesthetics, style and genre norms. The composer’s consciousness was mainly focused on the rhetorical type of creativity and already formed principles of musical thinking.

### **3. Musical composition as a form of an artistic autorepresentation of a composer**

During the Renaissance, the idea of self-sufficiency, autonomy and significance of the results of the author’s activity of the composer is formed – compositions considered as a main and ideal expression of the unique author’s originality and as a sign of his artistic personality presence. In an imaginative and symbolic content of the work, the creative artist’s will finds its expression. His spiritual essence and specificity of an author’s outlook, axiological orientations and subjective-personal meanings with the originality of artistic thinking are also considered.

Musical composition as a structured artistic integrity, endowed with a system of intonational meanings and symbols, is a special type of an artistic

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<sup>28</sup> Devyatova O. (2012). *Composer in the system of culture*. Ekaterinburgh: Izdatel’stvo Ural’skogho unyversyteta. P. 9.

<sup>29</sup> Jampol’skiy I. (1974). *Musical performance // Musical Encyclopedia*. Vol. 2. Moscow: Soviet encyclopedia. P. 585.

<sup>30</sup> *Ibid.* Pp. 585–586.



message, an artifact and a phenomenon of culture. “The fact it is not an impersonal “information”, not a passive silent object of usage..., not a text, but a work of “an alien consciousness” – this makes it really the part of a culture”<sup>31</sup>.

The emergence of this artifact in the European tradition is predetermined by a new concept of a written musical culture, within which crystallizes fundamentally new “view of music as a composition with an internal structure and complex content organization that determines the fixation, not previously mandatory”<sup>32</sup>.

Composition bears the features of a composer’s stylistic personality, is inseparable from a creator’s figure and emphasizes his authorial “incomparability” (T. Cherednichenko). Creator embodies a new form of a music being and an image of an “artistic author”<sup>33</sup>, whose personality is ready to become more and more actualized.

Understanding of a composition as a composer’s creative activity product, as a specific artistic reality and a self-estimable aesthetic integrity, distinguished by an individuality, exists in the form of a decorated music sheet and reproduced by the performers on the basis of the laws laid down by an author, staying the witness of a musical art’s new era evolutionary development and composer’s figure crystallization. A communicative system formation, attributable to the European musical culture, begins from the moment of alienation of musical texts from the author’s figure, separation of a musician-creator and musician-performer functions. The dissemination of an individual creativity through a personalized compositions associated with an author’s name, led to the establishment of the initiative composer’s figure as a creative subject of culture.

A new form of an “Artifactual Music” being (G. Eggebrecht)<sup>34</sup> in the form of unique, compositionally completed and written work, endowed with personal qualities, authorial status and embodied in the tradition of a “composer’s music”, is associated with an “opus” term and concept, originated during the late Renaissance treatise “Music” (XVI<sup>th</sup> century). The emergence of an “opus” and its derivative “opus musik”, which approved a new type of an original “created-recorded author’s music”, reflected a paradigmatic turn in the European musical consciousness from the

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<sup>31</sup> Batkin L. (1985). About some conditions of the culturological approach // *Antychnaya kul'tura i sovremennaja nauka. Ancient culture and modern science*. Moscow: Nauka. P. 304.

<sup>32</sup> Cherednichenko T. (1974) Musical aesthetics // *Muzykal'naya entsiklopediya* [Musical Encyclopedia]. Vol. 6. Moscow: Soviet encyclopedia. P. 555.

<sup>33</sup> Kazanceva L. (1998). Author in a musical content. Astrakhan': Izdatel'sko-polygraficheskiy kompleks “Volgha”.

<sup>34</sup> Eggebrecht H.-H. *Opusmusic*. Schweizerische Musikzeitung, 1975. № 1. P. 4.

improvisation to composition, from the “culture of musical activity” to the “culture of musical composition”. The establishment of this approach, according to E. Nazajkinsky, falls into the fifteenth century<sup>35</sup>.

The terminological crystallization of the “opus” term, which perpetuates the creator’s name, triggered the idea of an “opusmusic” in the European musical culture, endowed with an authorial status and conceptualization of the composer’s phenomenon. The first known opus example in European Renaissance music is the “Motecta festorum” op. 10 by L. Viadani (1597).

An opus specificity, highlighted as a “...work, which after the author’s death stays perfect..., opus perfectum et absolutum”<sup>36</sup>, according to K. Dahlhaus, is characterized by a self-worth, fixedness (in the form of a written texts) and compositional completeness<sup>37</sup>.

The same position is occupied by G. Eggebrecht, according to his definition the opus is formed by subordination rules, spiritual and philosophical content presence, fixedness, authorship, uniqueness. The scientist considers elitism, involvement in the enlightened layer, specific theoretical character to be the most significant qualities of an opus music<sup>38</sup>.

In a broad aesthetic sense, the opus is realized as a pan-European type of “a subject embodiment of a composer’s activity, characterized by an orientation on the applied tasks implementation, canonization of an expressive means, written fixation of the composition in the music sheet...”<sup>39</sup>.

According to V. Martinov, the fact of a composition’s designation as an opus began to consider as “a recognition of the composition’s reality, which contributed to its legitimacy and further public existence”<sup>40</sup>.

Fixed author’s musical composition (opus) in the historical and cultural context of the Renaissance began to fulfill a new functional role and social significance, acquired a special semantic concentration, different from a

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<sup>35</sup> Nazajkinsky E. (1982). Musical composition logic. Moscow: Muzyka. P. 20.

<sup>36</sup> Mdyvany T., Kholopova V. (ed) (2014). European music of an academic tradition: essence, origins, current state (on the example of Russian and Belarusian composers). Nacyonal’naya akademiya nauk Belarusi; Centr issledovaniya belaruskoi kul’tury, jazyka i lyteratury, fylyal instituta iskusstvoved., etnografiyi i fol’klora im. K. Krapivy. Minsk: Belaruskaya navuka. P. 127.

<sup>37</sup> Dahlhaus C Plädoyer für eine romantische kategorie. Der Begriff des Kunstwerks in der neuesten Musik. Neue Zeitschrift für Musik, 1969, № 7–8. P. 20.

<sup>38</sup> Eggebrecht H.-H. Opusmusic. Schweizerische Musikzeitung, 1975. № 1. P. 4.

<sup>39</sup> Keldysh Yu. V. (ed) (1991). Musical Encyclopedia Dictionary. Moscow: Soviet encyclopedia. P. 398.

<sup>40</sup> Martynov V. (2005). Opus Post Zone or the birth of a new reality. Moscow: Izdatel’skij dom “Klassika – XXI”. P. 9.

common “time to time” creativity. The very status of a creativity result has changed – musical composition has passed from the applied sphere to the rank of self-created and autonomous creation and became to perceive as a cultural artifact, an independent and self-sufficient phenomenon, firmly linked to everything, which has an intonational “appearance”.

According to N. Gerasimova-Persidska the motif of an *ars Antiqua* era, which is regarded as *res facta*, considered as a transient phenomenon on the path of a musical composition appearance (opus-musik). Despite its fixedness, structureness, and separate intertextual connections availability, awareness of “this motet”, this “composition”, the creation remains anonymous and variant, easily “transformed” into another variant<sup>41</sup>.

According to the researcher, – “The emergence of an authorship is associated with a great value and “uniqueness” of the sample... – a musical composition<sup>42</sup>, which becomes a manifestation of a personal composer’s traits. The research author points on a preserved in history name of one of the earliest musical composition’s author – Petrus de Krutze, who sought to an original embodiment of an intonational voices content and general structural patterns.

## CONCLUSIONS

The historical crystallization of a composer’s and individual musical authorship phenomena has become a special landmark act in the panorama of European civilization cultural events. This dynamic cultural process, unfolded in the continuum of the Renaissance era (the content of which was determined by the anthropocentric world’s picture), was determined by an objective factors of social, spiritual, aesthetic and artistic society development, also by the general musical culture evolutionary logic and occurred in parallel with:

- an affirmation of a universal personality concept, which became the Renaissance cultural dominant and defined the paradigm of its thinking;
- an individual authorship model formation;
- broadening of a world’s outlook;
- the growth of an individuality origin in the art;
- self-determination of a music as an artistic cultural language and an independent form in the system of arts;
- tendency for musical culture professionalization and textualization.

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<sup>41</sup> Gherasimova-Persydska N. (2002). From “res faskta” to “opus”: process and structure // *Muzychnyj tvir jak tvorchyj proces: zbirnik statey. Naukovyj visnyk nacional’noji muzychnoji akademiji Ukrainy im. P. I. Chajkovskijogho Musical work as a creative process. Scientific Bulletin of the National Music Academy of Ukraine. P. I. Tchaikovsky*, Vol. 21. Pp. 3–10. P. 6.

<sup>42</sup> *Ibid.* P. 6.

With his appearance in the European art space of the Renaissance, a composer, as an author's personality and a social being phenomenon, reflected the transition from oral, improvisational practice to a written (sheet music) culture and such type of a musical professionalism, which had an ability for creative tasks in the system "author-performer-listener" implementation.

In a course of musical art semantic evolution, the activity of a composer as a creative subject, carrier of European cultural text and academic musical traditions (based on the principles of spirituality and ethic-aesthetic values) representative, becomes an independent artistic realm and sphere of personal creativity.

The affirmation of composer's and musical authorship phenomena, the concept of a musical composition (opus music) associated with them, reflected paradigmatic changes in European spiritual consciousness and musical culture as an evolving artistic system.

## **SUMMARY**

The subject of the study is the composer's phenomenon and the phenomenon of a musical authorship, considered in the historical and cultural context of the Renaissance. The purpose of the proposed reconnaissance is to understand the specific crystallization of the composer's phenomenon and the model of an individual musical authorship in the European cultural consciousness of the Renaissance.

The methodology of a research is based on a set of general scientific and special (art, including musical studies) approaches and methods. Among the scientific methods used in the research, the main are: historical, systemic, cultural, dialectical, phenomenological, etc.

The formation character of a music-author tradition is considered as a branch of a classical authorship concept, which prevails over collectivity and anonymity, formed in the Western European culture, and is caused by the new socio-cultural conditions, tendencies of secularization and of texts dissemination. The semantic role of the composer in the processes of a cultural formation and the world's musical picture modeling is highlighted and the specificity of an artistic system "author – creativity – composition" representation in the Renaissance music is determined.

It is emphasized in the summary that composer's figure crystallization and an individual musical authorship model appeared as a distinctive act (in the panorama of cultural events), determined by an objective factors of the spiritual, personal and cultural development of a human and society in the context of European civilization evolution.

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## **CHAMBER ENSEMBLE OF THE BAROQUE ERA: SPECIFICS AND TYPOLOGY**

**Irina Polskaya**

### **INTRODUCTION**

One of the fundamental, widespread and valuable areas of musical art, is the chamber ensemble, whose genre formation is largely associated with the Baroque era. The phenomenon of baroque music has long attracted the close attention of many European, American and domestic scholars who study the history of European musical culture and disclose the characteristic features of its development at this crucial stage. In modern musicology, the level of Baroque art research is quite high. However, the problems associated with the phenomenological and semantic specifics of the chamber ensemble of this period, historical and theoretical aspects of the main ensemble genres formation and performer's functional role models, still stay one of the least studied in music science.

This is what determines the relevance and novelty of this study, devoted to the specifics and typology of the Baroque era chamber ensemble as well as to the identification of its initial stage basic principles. This issue, almost unstudied in Ukrainian musicology, was first presented in the author's works summarizing the results of her long-term work in the field of an ensemble's theory and history: the monograph "Chamber ensemble: history, theory, aesthetics"<sup>1</sup> and the doctoral dissertation "Chamber ensemble: theoretical and cultural aspects"<sup>2</sup>. Source database of the study consists of researches in the field of music history and individual ensemble genres (first of all works of C. Ph. E. Bach, E. M. Braudo, M. Bukofzer, I. Bialyj, L. S. Ginzburg, T. Dapkashvili, M. Hurd, E. H. Meyer, E. Sorokina, D. Stevens, W. J. von Wasielewski etc.).

The scientific novelty of the research is that the chamber ensemble of the Baroque era is first presented as a systemic phenomenon, its phenomenological, semantic and communicative specifics are substantiated, its main types and genre models, ways and methods of their formation are revealed. The aim of the research is the conceptualization of the Baroque

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<sup>1</sup> Polskaya, I. I. (2001). The Chamber Ensemble: History, Theory, Aesthetics: Monograph. Kharkov: KhDAK.

<sup>2</sup> Polskaya, I. I. (2003). Chamber Ensemble: theoretical and culturological aspects (Hab. Dr.), Kyiv, P. I. Tchajkovsky National Musical Academy of Ukraine.



chamber ensemble's phenomenon and the typologization of its genre manifestations. The research tasks are: 1) to reveal the historical specifics of an ensemble genres formation in the Baroque era; 2) to identify the basic principles of genre differentiation of an ensemble music of this period; 3) to reveal the organological specificity of the baroque ensemble; 4) identify the ways of instrumental ensemble genre invariant formation during the Baroque era; 5) to characterize the leading functional and role models of the baroque ensemble; 6) to reveal the semantic specificity of the "solo" concept in the Baroque music; 7) to identify the organological and communicative specifics of the clavier ensemble formation.

The research methodology is based on the integrative combination of general scientific and special musicological methods and combines historical and theoretical approaches. The main methods and approaches used are: historical (historical-genetic, historical-typological), culturological, systemic, contextual, comparative, terminological, structural-functional, genre, style, performing analysis. The logic of the statement's presentation is determined by the dominance of the general-to-particular principle, which contributes to the fulfillment of scientific tasks and the achievement of the main study aim.

In the text of the study, special terminology first developed and put into scientific circulation by the author is widely used (terms: "parallel-variant performance of an ensemble parts", "chamber-clavier genres", "multiclavier and monoclavier ensemble", "horizontal and vertical sound volume expansion of the keyboard instruments"). It should be noted that for today the holistic historical and theoretical chamber ensemble concept, created by the author, and all the associated definitions (including those abovementioned) are used as basic in most domestic studies of an ensemble problematics.

### **1. Baroque ensemble music: principles of genre differentiation**

In the baroque era (17<sup>th</sup> century – first half of the 18<sup>th</sup> century) the process of the "genre evolution of the chamber ensemble, associated with the invariant formation of the instrumental ensemble <...> has began. The process of the chamber ensemble types formation of this era is marked by a special diversity of their embodiment, freedom of all genre transformations and interactions"<sup>3</sup>. The highest artistic achievements of this era are represented by the creative heritage of Antonio Vivaldi, Arcangelo Corelli, Johann Sebastian Bach, Dieterich Buxtehude, George Frideric Handel, Henry Purcell, Georg Philipp Telemann and many others.

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<sup>3</sup> Polskaya I. I. (2012). Chamber Ensemble. *The Encyclopedia of Modern Ukraine. Vol. 12.* Kyiv: Institute for Encyclopedic Research by National Academy of Sciences of Ukraine, p. 113.

Ensemble music dominated in spiritual and secular music of the Baroque era. Its widespread distribution in the era's cultural life is convincingly confirmed by the numerous paintings of famous Italian, Flemish, German painters depicting the groups of musicians which belonged to different society strata. Often there are also picturesque images of angels and mythological heroes playing in the ensemble.

Mainly in the Baroque era the archetype of a modern chamber ensemble began to form, designed not for large rooms, but for an intimate room setting and representing the brightest manifestation of a chamber music, designed for connoisseurs and art lovers.

In the 17<sup>th</sup> century, a process of fundamental genre differentiation of chamber ensemble music takes place, its semantic division into two main spheres – ecclesiastical (church) and chamber itself (which is associated with the emergence and approval of an instrumental sonata genre in its Baroque typological forms – Sonata da chiesa and Sonata da camera) has occurred.

In this period, the process of the genre formation of a chamber-instrumental ensemble music takes place in the context of its existence in two main areas – ecclesiastical (church) and chamber itself. This process is associated with the emergence and approval of the instrumental sonata genre in its baroque typological forms – Sonata da chiesa and Sonata da camera. The main substantive difference between these genres was that, as Michael Hurd points out: “A solo or trio sonata that consisted entirely of movements in dance pattern was called a Chamber Sonata (Sonata da camera). One that incorporated more dignified, abstract movements, was referred to as a Church Sonata (Sonata da chiesa)”<sup>4</sup>. However, in practice, according to the same researcher, this distinction “was not always strictly maintained, though most church sonatas begin with a solemn adagio, followed by an allegro in fugal style”<sup>5</sup>.

There were other fundamental differences between these types of baroque sonatas – semantic, genre-communicative, organological, due to quantitative and qualitative features of their performing composition and situational context. Thought, if Sonata da chiesa was intended “for concert performance in a church, on an organ, with the participation of a large number of performers”<sup>6</sup>, then Sonata da camera, being the one of the main secular music forms, was performed “in salons, for a narrow circle of listeners, or in courtier concerts with a small cast accompanied by a harpsichord”<sup>7</sup>.

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<sup>4</sup> Hurd, Michael. *An outline History of European Music*. London, 1968, p. 55.

<sup>5</sup> *Ibid.*

<sup>6</sup> *Ibid.*

<sup>7</sup> Dapkviashvili T. (1989). *Chamber instrumental ensembles and basic principles of ensemble performance*. Tbilisi: Helovneba, p. 5.

The contrast between the genres of Sonata da camera and Sonata da chiesa was based, according to Professor L. S. Ginzburg, first of all, “on the style and character of each genre, on its fitness for a particular type of musical practice. If the da chiesa genre was intended to be performed in a temple with the participation of an organ and a large number of performers and was more strict, the da camera genre was suitable for home music production, usually using a harpsichord and a limited number of musicians, and was closely associated with domestic, often dance music”<sup>8</sup>. According to the scientist, it is precisely “coexisting in the 17<sup>th</sup>–18<sup>th</sup> centuries genres of sonata da camera and sonata da chiesa <...> and their interpenetration contributed to the enrichment of both genres and gradually led to the formation of the classical instrumental sonata for two equivalent instruments”<sup>9</sup> – a genre that synthesized the best features of both its predecessors and at the same time fundamentally different from them.

The genre differentiation of the Baroque era chamber ensembles occurred not only in the sphere of their functioning (ecclesiastical or secular), but also according to other criteria, one of the most important was the number of solo voices. Proceeding from this, the main genres of baroque chamber-ensemble music were solo sonata and trio sonata.

Describing the emergence of the Baroque era chamber music, Michael Herd emphasizes on these genres fundamental role: “Chamber music is to be founded under two main headings. First, the solo sonata, which consists of a solo instrument (usually, a violin) supported by a figured bass accompaniment, played by the usual combination of harpsichord (or organ) and string bass. Second, the trio sonata, employing two solo instruments, with continuo support”<sup>10</sup>.

It is obvious that both of these chamber music genres, differing from each other functionally (in the context of instrumental parts interaction and their internal hierarchy), are similar in structure and performing constitution. The main difference between them lies inside the role of the second stringed instrument, performing in one case the functions of the bass accompaniment, and in the other – a melodic voice (soloist).

The ensemble genres of solo and trio sonatas developed mostly in Italy and Germany. The most outstanding masters of the genres representation were in Italy – Arcangelo Corelli (1653–1717), Antonio Vivaldi (1678–1741), Francesco Saverio Geminiani (1687–1762), Pietro Antonio Locatelli (1695–1764);

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<sup>8</sup> Ginzburg L. S. (1979). Chamber Music in the modern musical practice. *Chamber Ensemble: Pedagogic and Performing Art*. Moscow: Muzyka, p. 160.

<sup>9</sup> Ginzburg L. S. (1979). Chamber Music in the modern musical practice. *Chamber Ensemble: Pedagogic and Performing Art*. Moscow: Muzyka, p. 161.

<sup>10</sup> Hurd, Michael. An outline History of European Music. London, 1968, p. 55.

in Germany – Georg Philipp Telemann (1681–1767) and Johann Sebastian Bach (1685–1750), in England – Henry Purcell (1659–1695), in France – Jean-Marie Leclair (1697–1764). A significant contribution to the development of an ensemble genres (primarily trio sonatas) was also made by many other outstanding musicians of that era – Evaristo Felice Dall’Abaco (1675–1742), Francesco Antonio Bonporti (1672–1749), Tomaso Giovanni Albinoni (1671–1751), Antonio Veracini (1659–1733), Giuseppe Torelli (1658–1709), Giuseppe Tartini (1692–1770), Carlo Antonio Marino (1670–1735), Giulio Taglietti (1660–1718), masters of the Bologna Composer School, who, according to M. Bukofzer, “held the key position in the field of chamber music”<sup>11</sup>: Pietro degli Antonii (1639–1720), Giovanni Battista Bassani (1650–1716), Tomaso Antonio Vitali (1663–1745), Giuseppe Aldrovandini (1671–1707), Giuseppe Matteo Alberti (1685–1751) and others. Remarkable examples of the chamber ensemble music are presented by Dieterich Buxtehude (ca. 1637–1707), George Frideric Handel (1685–1759) and by a number of their contemporaries.

The dominant structural-genre model of the 17th century chamber music becomes the trio sonata. The founder of this genre was the famous Italian composer Salomone Rossi Hebreo (ca. 1570–1630) – one of the founders of the chamber-instrumental ensemble in the music of the 17th century. It was he who created in 1607 the *Sinfonie e Galiarde* which is, as M. Bukofzer notes, the first trio sonata ever<sup>12</sup>. Following Rossi, Biagio Marini (1594–1663) addressed the genre of trio sonatas in his composition “*Affetti musicali*” (1617). Afterwards, Giulio Belli (ca.1560 – later 1621), Giovanni Battista Riccio (1570–1630), Francesco Turini (1589–1656), Tarquinio Merula, (1594/1595 – 1665), Francesco Usper (1561–1641), Stefano Bernardi (1577–1637), Ottavio Grandi (? ca. 1610–1630), Pellegrino Possenti (1597–1649), Girolamo Frescobaldi (1583–1643), Giovanni Battista Buonamente (ca. 1595–1642) and many other composers followed his example.

In the Baroque era there were no fundamentally semantic gradations between solo, ensemble, concert performing genres, which were on the level of primary syncretism. The early stage in the development of European instrumentalism is also characterized by a certain quantitative undifferentiation of orchestral, concert, and ensemble genres. The process of future independent instrumental music genres formed on their basis and was long lasting and gradual.

To identify the specifics of the baroque period in the chamber ensemble evolution, interpretation of the genre differences between solo

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<sup>11</sup> Bukofzer. Manfred. *Music in the Baroque Era: From Monteverdi to Bach*. London, 1964, p. 232.

<sup>12</sup> *Ibid*, p. 53.

music (in its modern sense), music for a solo instrument with an accompaniment and pure ensemble music during the 17<sup>th</sup>–18<sup>th</sup> centuries should be noticed as a fundamentally important question. Such a functional differentiation, familiar to nowadays, seems to be an anachronism for the baroque period of genre evolution, since the process of historical formation, stabilization of each of these genre types has just begun and was very far from final crystallization.

At this development stage, the processes of ensembles formation as such and ensembles based on the principle of “solo accompaniment” went in inextricable unity, complementing each other. From the point of the intra-ensemble hierarchy of performing parties, their role functions and ensemble writing, many Baroque chamber-ensemble compositions seems to be compositions for a solo instrument with an accompaniment, rather than ensembles themselves. During this period close diffuse interaction of solo and ensemble genres, purely ensemble music and music for solo instruments with accompaniment had been taken place.

Modern ideas about these phenomena are based on such fundamental principles as: 1) the personal level of interaction; 2) “one performer – one party”; 3) role equality of an ensemble partners – role inequality of a solo and accompaniment parties in the musical hierarchy<sup>13</sup>. Semantic transformation of solo and ensemble genres, as well as their definition, crucial for performing and composing ability, is associated with the historical process of the gradual approval of these principles.

Close attention is drawn to the semantic transformation of the term “solo” in the musical culture of the 17<sup>th</sup>–20<sup>th</sup> centuries.

In various publications it was repeatedly noted by the author that chamber music of its early period was ensemble-like; the solo tradition in performance was born, gradually “budding” from the latter by strengthening the role of solo episodes (“concertini”) or a sharp change in the functional ensemble hierarchy in favor of one instrument or another (violin, clavier) or voice<sup>14</sup>. The concepts of “solo performance”, “solo sonata” in the Baroque era were rather vague and included both individual performance of music (works intended for a single musician-soloist) and joint performance for a soloist with an instrumental accompaniment, which could be obligatory (for example, harpsichord continuo) or possible (*ad libitum*). At the same time,

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<sup>13</sup> Polskaya I. I. (2001). *The Chamber Ensemble: History, Theory, Aesthetics: Monograph*. Kharkov: KhDAK, p. 114.

<sup>14</sup> Polskaya I. I. (2004). The Genre Specifics of the Chamber Ensemble of the Baroque era (semantic and functional role aspects). *The Bulletin of the International Slavic University. Series: Art Studies*, no. 1, pp. 44–45.

in 17<sup>th</sup>–18<sup>th</sup> centuries a clear border between solo music with and without accompaniment still did not exist<sup>15</sup>.

In the course of historical development, fundamental changes in the content of a numerous genre concepts (including “solo sonata”) and their definitions has occurred. Thereby, as Manfred Bukofzser notes in the book “Music of the Baroque Era”, during the historical development of the musical art “The terminology of the sonata literature has created considerable confusion”<sup>16</sup>.

Among the concepts that have undergone a semantic transformation is the term “solo sonata”. Considering this problem, M. Bukofzser emphasizes the historical differences in the interpretation of the concepts of “solo sonata” and “trio sonata” related to the number of performers and ensemble parts: “According to the most consistent usage the sonatas were distinguished by the number of essential parts, including the continuo, as sonatas *a due*, *a tre*, *a quatro*. Since, however, the continuo was often taken for granted, the sonata *a due* was also called solo sonata, a term that has a misleading connotation today. And while the sonata for two ornamental instruments was known usually as trio sonata or sonata *a tre*, the corresponding vocal form was inconsistently termed chamber duet, obviously because of the difference in medium between the upper parts and the bass. The performance even added to the confusion because the continuo required at least two players, so that the “solo sonata” called for three, the trio sonata for four players. It must be remembered that the number of structural parts in baroque chamber music did not coincide with the number of performers, and that the continuo was always understood, so much so that the exceptional sonatas for violin solo without accompaniment were always expressly marked *senza continuo*”<sup>17</sup>.

Until the era of Bach and Handel, a duet sonata was performed with equal success, as Denis Stevens points out “by either less or more people than its title implies. It was, in fact, a sonata for solo violin and continuo, and the music was printed in separate books – one containing the violin part, and other the bass. This bass part – book, which usually assisted the harpsichordist by indicating chords numerically as well as giving the actual left-handing part, was often played by a viola da gamba or cello in addition to the harpsichord”<sup>18</sup>. Thus, genre division could be made both by the total number

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<sup>15</sup>Polskaya I. I. (2004). The Genre Specifics of the Chamber Ensemble of the Baroque era (semantic and functional role aspects). *The Bulletin of the International Slavic University. Series: Art Studies*, no. 1, p. 45.

<sup>16</sup>Bukofzser, Manfred. *Music in the Baroque Era: From Monteverdi to Bach*. London, 1964, p. 51–52.

<sup>17</sup>Ibid, p. 52.

<sup>18</sup>Stevens, Denis *Duet Sonatas without wind instruments (from 1700) / Chamber music*. London, 1970, p. 255.

of performing parties, and by the number of exclusively melodic voices (excluding continuo).

Consequently, in the musical practice of that era, the term “solo sonata” could be applied both to the solo (sole) performance and to the ensemble duet (with the participation of the harpsichord continuo) and accordingly, in contrast to the modern meaning, to extend on compositions for a different number of performers (from one to three) – providing that the leading role in the ensemble belongs to one – soloing – instrument.

It is precisely due to this interpretation of “solo” and “solo sonata” concepts an undifferentiated idea of solo and ensemble performance (which have already been discussed) of the 17<sup>th</sup>–18<sup>th</sup> centuries musical theory arises. During this period the chamber-instrumental ensemble tradition was forming, and there was no impassable line between solos, duets, trios, quartets, etc. At the request of the performers, one ensemble could always be transformed into another.

The same rule applies equally (by analogy) to all varieties of baroque ensembles written in the genre of trio sonatas and intended for execution by several (three or more) participants, including continuo. I. Bialyj in relation to the “trio” concept notes typological, generalizing character of Baroque genre designations, which doesn’t reflect the specifics of performing groups: “Until the last quarter of the eighteenth century, the designation “trio” was distributed as the general name for trio sonatas, in which <...>, the number of individual instrumental parts could range from one to five”<sup>19</sup>.

The genre specificity of the trio sonata is based on the action of the so-called “trio principle” (I. Bialyj terminoligy<sup>20</sup>) or “trio models” based on a three-voice texture. Role functions of an ensemble parts within the trio model are predetermined: more mobile melodic voices in the upper or middle register interacted with each other, balancing the smooth bass line. I. Bialyi notes that “in conditions of instrumental writing universality of the baroque period, in the absence of “typical”, stable orchestral and ensemble compositions, the trio principle characteristic was purely textural, indicating the number of voices, but not the number of instruments”<sup>21</sup>.

Thus, the baroque genre designations, due to a priori character of the textured interaction patterns of an obligatory melodic voices, shouldn’t be considered from the standpoint of a modern musical thinking with its ideas about an ensemble roles predestination concerning the instrumental parts with

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<sup>19</sup> Bialyj I. (1989). From the History of the Piano Trio: Genesis and the Formation of the Genre. Moscow: Muzyka, p. 9.

<sup>20</sup> Bialyj I. (1989). From the History of the Piano Trio: Genesis and the Formation of the Genre. Moscow: Muzyka, p. 9.

<sup>21</sup> Ibid.

unconditional quantitative identification of the concepts of “performer – ensemble parts”. During this period, quantitative factors of genre formation did not yet have fundamental significance.

## **2. Baroque chamber ensembles: organological specificity and functional role models**

As it was repeatedly emphasized by the author earlier, “Specificity of the baroque chamber ensemble is caused by a quantitative and timbre variability and instability of performing groups”<sup>22</sup>. The most important feature of an ensemble Baroque music is the imbalance of performers number, textured voices, ensemble parts and the purely textural nature of genre designations that does not reflect the specifics of performing composition characteristics. At the request of the participants, the ensemble could always freely transform into another one. The number of an ensemble votes is not always correlated with a number of an ensemble parties and wasn’t related to the number of an ensemble members. A characteristic feature of a chamber and instrumental music of the 17<sup>th</sup> century development is “the absence of established, stable ensemble types with a firmly established composition of participants. The performing compositions of that era are variegated combinations of stringed, wind, keyboard and plucked instruments”<sup>23</sup>.

In the Baroque era there was an intensive development of instrumental performance, which predetermined the further formation of its various future directions and genre spheres – chamber ensemble, orchestra and concert. Ensemble music organically included an organ performance by Sonata da chiesa.

In this period, a sharp distinction between string, clavier, or mixed ensembles by qualitative (timbre-acoustic or textured) parameters did not yet arise. There was a stable tradition of “parallel-variant”<sup>24</sup> performance of an ensemble parts with an equal coexistence of several timbre modifications.

In accordance with an orientation toward the fundamental possibility of timbre and functional transformations, interchanges of instruments (especially strings and keyboards) in chamber ensembles, determined, in particular, by the functional assignment of the trio model, were widely practiced. Such interchanges were a kind of a compromise between 1) the preservation of performing freedom in timbres and instruments choices that existed in the

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<sup>22</sup> Polskaya I. I. (2012). Chamber Ensemble. *The Encyclopedia of Modern Ukraine. Vol. 12.* Kyiv: Institute for Encyclopedic Research by National Academy of Sciences of Ukraine, p. 113.

<sup>23</sup> Bialyj I. (1989). From the History of the Piano Trio: Genesis and the Formation of the Genre. Moscow: Muzyka, pp. 9–10.

<sup>24</sup> Polskaya I. I. (2001). *The Chamber Ensemble: History, Theory, Aesthetics:* Monograph. Kharkov: KhDAK, p. 118.



Middle Ages and Renaissance music, and 2) the relative consolidation of the role participation of certain instruments (primarily the continuo harpsichord), or 3) the approximate fixation of the proposed options like replacements (harpsichord – lute, violin – flute, viola d’amur – violin, viola da gamba – cello, harpsichord – spinet – virginal, melodic instruments – second harpsichord, etc.). When playing trio sonatas, ensemble group of two violins and a Basso continuo, performed by an organ (in Sonatas da chiesa) or a keyboard instrument (harpsichord, spinet) was the most common. Trio sonatas for mixed composition (with the participation of wind instruments) were also popular.

For baroque chamber ensembles, the most typical interchanges are: 1) instruments that performed the functions of basso continuo (lute and harpsichord); 2) melodic instruments playing the treble part (violin – viola, violin – flute); 3) melodic instruments playing the bass part (viola da gamba – cello); 4) melodic string instruments and a second harpsichord (in clavier duets such as “croisées” by François Couperin). F. Couperin in the preface to “Concerts royaux” even offers to replace the clavier not only with string, but also with wind instruments: “The following compositions <...> are suitable not only for harpsichord, but also for violin, flute, oboe, viola and bassoon”<sup>25</sup>.

The organological aspect of the Baroque ensemble culture functioning is determined by the historical turning point in the development of musical instruments. The formation of a chamber ensemble genres went in several different directions, produced by the sociocultural transformations of individual instrument’s roles (viola, violin, cello, harpsichord), the functional hierarchy of their ensemble parts and interpretation of a genre semantics. In the course of ensemble genres historical evolution, the ideas about various ensemble functions content, and about the instruments the ensemble should be fulfilled with, have repeatedly changed, sometimes diametrically opposed.

So, the functional role relationships of melodic (usually string) and harmonic instruments in the ensemble, the functions of soloing and accompaniment were not assigned to certain instruments and parts. In the early stages of an ensemble formation, the role of a melodic solo usually belonged to the violin, flute or viola d’amor, and the accompaniment functions were traditionally performed by stringed, plucked (harmonic) instruments – lute, harp, guitar. Later, the role of a harmonic instrument passed to the continuo harpsichord, to which the stringed bass – the viola da gamba, violone or the cello, often joined. At the same time, in parallel there

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<sup>25</sup> Ivanov-Boretskiy M. V. (ed.) (1934). Materials and documents on the history of music. Vol. 2: XVIII century (Italy, France, Germany, England). Moscow: Muzgiz [State Music Publishing House], p. 280.

were performance models with a fundamentally opposite functions, where the leading role in the ensemble belonged to the harpsichord, and the secondary to the strings or flute.

The most important direction of the Baroque ensemble culture development appeared to be the formation of *the genre of an instrumental ensemble with the participation of the clavier*. The process of their formation, which took place during the 17th – 18th centuries, was associated on its early stages with the development of the role interaction principles, common to all performing ensemble varieties, while maintaining a relative freedom of a direct choice of specific instruments (tones) and voices, as well as the total number of performance possible participants. In that era, the historical paths to all instrumental *chamber-clavier*<sup>26</sup> genres formation– duets, trios, quartets – were unified, associated with the implementation of an artistic methods and aesthetic principles common to this type of musical performance.

A significant role in the crystallization process of a chamber-clavier ensembles was introduced by the methods of genre transformation “from intavolature” and “from colla parte”, which were widespread in the 16<sup>th</sup> – early 17<sup>th</sup> centuries, and contributed to the formation of an obligate clavier part in the instrumental ensemble.

Communicative and functional interpretation of an ensemble role of the harpsichord (the piano) in the 17<sup>th</sup>–18<sup>th</sup> centuries music underwent numerous fundamental transformations. So, music for violin and harpsichord at different times and in different European national schools could be interpreted as: 1) solo violin with a harpsichord continuo; 2) violin solo with harpsichord accompaniment colla parte; 3) harpsichord solo with violin accompaniment (ad libitum); 4) harpsichord solo featuring obligato violin.

The colla parte method (“together with the musical line”), first mentioned in the treatise “Tratado de Glosas sobre Clausulas y ortros generos de puntos en la musica de Violones” (1553) by Diego Ortiz. It performs itself as a technique of “applying dissimilar, but coinciding in voices and parts timbres”<sup>27</sup>, known since ancient times and widely used in vocal practice of the Middle Ages, echoes of which are noticeable even in Bach works.

The “from intavolatura” method (intavolatura – introduction to the tablature, that is, to the score) means the transfer of one or more melodic voices to an accompanying harmonic instrument (organ or harpsichord). The genesis of this method, as well as its name, is associated with the vocal-choral

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<sup>26</sup> Polskaya I. I. (2001). The Chamber Ensemble: History, Theory, Aesthetics: Monograph. Kharkov: KhDAK.

<sup>27</sup> Bialyj I. (1989). From the History of the Piano Trio: Genesis and the Formation of the Genre. Moscow: Muzyka, p. 14.

practice of the 17th century. In the process of asserting the dominance of an ensemble model with the participation of continuo (the first half of the 17<sup>th</sup> century), the “from intavolature” method (duplication of melodic instruments parts in the clavier tablature) was widely distributed in chamber-instrumental music, and largely responded the needs of performing practice (“replacement” of absent musicians). In the practice of a chamber ensemble with a clavier participation, the application of the “from intavolature” principle meant the transfer of a one-voice string instrument melody to a clavier part. The voices of the melodic instruments, respectively, “were entrusted to the right hand, which was thus freed from the digital bass chords”<sup>28</sup>. This method was especially often used in English music (in the works of John Jenkins (1592–1678), John Cooper (also Giovanni Coprario or Coperario, ca. 1570–1626), William Laves (1602–1645)<sup>29</sup>, etc.).

The transformation of an instrumental ensemble by intavolatura method was carried out in different ways, the most important of which are: 1) the division of two upper voices of the trio and transferring one of them to the clavier. As a result a duet of a melodic instrument (violin) and clavier with a written two-voice part is created; 2) replacing the instrumental trio with two harpsichords with playing the parts of the first violin and bass on one of them, and the parts of the second violin with the same bass on the other.

The first type of an ensemble transformation by the intavolatura method is widely represented in many trio sonatas, in particular, the Sonata for organ (or spinet) and violin (or cornet) by Biagio Marini, Toccate for spinet (spinetino) and violin by Girolamo Frescobaldi, Sonata for violin and obligate cembalo by Johann Pachelbel and Sonata for gamba and concert cembalo by George Frideric Handel. The second type of intavolatura, associated with the transformation of the trio into a duet of two harpsichords, is embodied primarily in the works of François Couperin (in “The Apotheosis of Lully” and “The Apotheosis of Corelli”).

One of the most important and most specific genre models of the Baroque era, the formation of which took place throughout the 17<sup>th</sup> century, was a chamber-instrumental ensemble model “clavier – melodic instrument – bowed bass”, originally based on the principle of duplication of a clavier bass with a bow instrument.

Its formation was marked by the appearance in 1610–1620 the first compositions for solo violin and general bass performed by a keyboard

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<sup>28</sup> Bialyj I. (1989). From the History of the Piano Trio: Genesis and the Formation of the Genre. Moscow: Muzyka, p. 15.

<sup>29</sup> Meyer, Ernst H. English chamber music, the history of a great art from the middle ages to Purcell. London, 1946.

instrument and bowed bass (cello or viola da gamba). Compositions of this kind were created for two obligate voices, but were intended for three instruments. The leading, dominant role in the ensemble belonged to the solo violin. The harpsichord and bowed bass performed the functions of a harmonic instrument, which in fact duplicated the lower voice of a clavier part. This method, which soon became traditional one, had a huge impact on the crystallization process of a chamber-clavier ensemble genres and functionally predetermined the appearance of a duet and trio genres. The principle of a melodic instruments' voices duplication in an ensemble was widely used not only in the clavier, but also in organ performing practice.

In parallel with the wide dissemination of these functional duplication methods, already in the middle of the 17<sup>th</sup> century the opposite intra-ensemble role setting began to take shape, due to the tendency of the string bass to a certain independence. This trend in European countries art manifested itself in different ways. For example, the German chamber-ensemble music was characterized by a functional orientation on the violin solo sonata model and the wide usage of viola da gamba as a string bass. These are, in particular, 12 sonatas for violin, viola da gamba and clavier by Johann Rosenmüller (1688), 12 sonatas for violin, viola da gamba and clavier by Johann Philipp Krieger (1693), 7 sonatas for violin, viola da gamba and clavier by Dieterich Buxtehude (1696).

At the same time, in the Italian ensemble tradition of the late 17<sup>th</sup> century, another genre of an ensemble modification was formed. Its inherent features was the participation of a clavier continuo, based on the model of an instrumental concerto. Its most significant difference is the activation of a cello's ensemble functions as a violin full partner. This variety of an ensemble is vividly presented in *Sinfonia* for violin, cello and basso continuo (ca. 1670) by Alessandro Stradella, *Sonata* for violin solo, obligato cello and cembalo (late 17<sup>th</sup> century) by Giuseppe Torelli, *Sonata da camera* for violin, cello and cembalo op. 3 (1696) by Antonio Veracini<sup>30</sup> etc.

The tendencies of a bowed bass relative independence (often by coloring the clavier basso continuo) and the usage of a cello in an ensemble were reflected in numerous compositions (by Henry Purcell, Tarquinio Merula) by the means of a "concerto" cello additional part. The main historical achievement of an Italian chamber ensemble trio sonata in its functional role aspect was the tendency to unify three equal ensemble members in the absence of a decisive factor in this unity – the written part of the clavier, with the appearance of which as an obligate ensemble component (40<sup>s</sup> of the

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<sup>30</sup> Wasielewski, W. J. von. *Die Violine im 17 Jahrhundert und die Anfänge der Instrumentalcomposition*. 1. Ausgabe Bonn, 1874. Bologna, 1969. S. 78–80.

18<sup>th</sup> century) a cardinal turn in the evolution of the chamber-clavier ensemble had occurred.

In the 17<sup>th</sup>–18<sup>th</sup> centuries, genre evolution process of a chamber-instrumental ensembles with the participation of a clavier directly related to the formation and development of the following fundamental typological communicative models of functional role interaction: 1) a clavier ensemble model with the leading role of a melodic instrument; 2) a model of a clavier ensemble with the leading role of a keyboard instrument; 3) a clavier ensemble model in which melodic and harmonic instruments balance each other; 4) the model of a clavier ensemble, where the tendency to equal participation of various instruments and to the individualization of their roles had appeared.

The first of these models is most widely represented in Baroque solo sonatas for a solo melodic instrument (primarily a violin) with a clavier *continuo* accompaniment. After a long historical development, it gradually transformed into an ensemble of solo melodic instruments with a piano accompaniment (often quite developed).

The second ensemble model is inextricably linked with the evolution of the clavier sonata genre accompanied by melodic instruments (and possibly bowed bass) *ad libitum* or *obligato*. The seventeenth and eighteenth centuries are the heyday of such a clavier ensemble. Echoes of this genre model are still felt in the music of the beginning of the 19<sup>th</sup> century.

The third mentioned model is inherent to trio sonatas intended for execution by various instrumental groups with a participation of the clavier *continuo*. Among the numerous trio sonatas, clavier trios attracts particular attention. According to that era terminology, they were often called “duets” for two melodic (usually string) instruments and the *continuo* clavier (or melodic instrument, *continuo* and bowed bass).

The fourth, and the most important for the subsequent evolution of a chamber ensemble genres model, had just begun to take shape at the baroque era.

Thus, in functional and hierarchical specifics of baroque ensembles, the communicative features of their functioning, directly associated with an action of various communication trends, were directly embodied. Some role-playing models of an ensemble were based on the inequality of solo melodic instrument (instruments) and the accompanying harmonic instruments (one or several) performing the accompaniment functions. In other ensemble models, the focus was on the dialogue aspiration, interaction and the relatively equal role participation of melodic voices in an ensemble. These trends, originated in Baroque music, fully developed in the mature ensemble culture of Viennese classicism, romanticism, and subsequent artistic trends and styles of the 19<sup>th</sup>–20<sup>th</sup> centuries.

### 3. Baroque ensemble genres: Genesis of the Clavier Ensemble

A striking example of an ensemble genres historical formation during the Baroque era is the process of a clavier ensemble creation.

The genesis of a clavier ensemble in various modifications and its genre formation, crystallization of specific qualities are closely interconnected with musical-aesthetic and organological transformations in the cultural and historical context of the late 17<sup>th</sup>–18<sup>th</sup> centuries. During this period, the previously existing instruments (various types of claviers) were improved, new ones appeared (piano, invented in 1709 by Bartolomeo Cristofori (1655–1732)). A turbulent process of experimentation was taking place in the field of timbre-phonics capabilities, instruments outward, etc.

Important sociocultural determinants of the clavier duet's birth are the general increase of an instrumentalism role, which led to a chamber-instrumental forms of concert flowering and family music-making, especially ensemble ones, in the hierarchy of which various duets took the leading place, as well as the tremendous rise of a clavier art and the basic role of a harpsichord (continuo) in the Baroque chamber music.

Carl Philipp Emanuel Bach (1714–1788), describing in the preface to the treatise “Versuch über wahre Art das Klavier zu spielen” (1753) the main areas of various keyboard instruments application, indicates: “Of all the clavier's clans <...> till nowadays, <...> harpsichords and clavichords have been the most successful. The first is used when playing together on many instruments, the second for playing solo. The latest pianos, if they are of good quality, <...> are suitable for solo playing and for collaboration, if not many instruments are involved”<sup>31</sup>. At the same time, according to E. Braudo, all the “pre-piano” keyboards were associated with an ensemble tradition, and the harpsichord was “of exceptional importance as an accompanying instrument and, at the same time, until the middle of the 18th century <...> it served as the only solo keyboard instrument”<sup>32</sup>.

In the 17<sup>th</sup>–18<sup>th</sup> centuries both main types of a clavier ensemble arise and begin to develop gradually – on one or several (different) instruments. (The genre crystallization of these ensemble types – already piano – occurs only in the era of classicism at the end of the 18th century.)

The early stage of this process (18<sup>th</sup> century) is characterized by the fact that genre formation of the clavier ensemble took place “not in one, but in several representative directions related to the performance on various

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<sup>31</sup> Bach, C. Ph. E. Versuch über die wahre Art das Clavier zu spielen. I Teil. Berlin, 1753, p. 2.

<sup>32</sup> Braudo E. (1924). Basics of Material Culture in music. Moscow: Novaya Moskva, p. 115.

keyboard instruments – the virginal, spinet, harpsichord”<sup>33</sup>. This process took place almost simultaneously in England, France, Germany, while different composer and performing schools developed their own versions of the organological solution of an ensemble problems.

As a result of this long process of quantitative and qualitative (organological) stabilization of the clavier ensembles performing groups, the formation and subsequent genre differentiation of their main types – *multiclavier* and *monoclavier ensembles* (author terminology)<sup>34</sup> was originated. The first of them is an ensemble of two or more performers on two, three or more claviers; the second is an ensemble of two or more performers on one clavier, first of all – a four-handed clavier duet<sup>35</sup>.

The genre of monoclavier duet formation was determined by the organological transformations of keyboard instruments related to different methods of increasing the volume of their keyboard and occurring in two main directions – “horizontal” and “vertical”<sup>36</sup>.

The principle of “horizontal keyboard expansion of the sound volume of keyboard instruments”<sup>37</sup> is associated with the appearance in the Baroque era the so-called double virginal (spinet), intended to play in an ensemble with other keyboard instruments representing a parallel horizontal “connection of two the same type virginals (spinet) or incorporation of a regular virginal with the smaller one, tuned an octave higher”<sup>38</sup>. E. Braudo notes that the smallest of them “tuned an octave above the church tone, larger instruments had a quint higher tune, and only the largest were tuned normally; at the same time, the quint instruments were connected only with large strong main ones”<sup>39</sup>. Instruments of this kind made it possible for performers to “play either singly (two hands) or together (four hands), while the volume of the keyboard as a whole in fact doubled”<sup>40</sup>. An example of such a “horizontal” double type keyboard is, in particular, the spinet made by the famous clavier master Hans

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<sup>33</sup> Polskaya I. I. (1992). The development of the Piano Duet Genre in Austro-German romantic music (PhD), St. Petersburg: N. A. Rimsky-Korsakov St. Petersburg State Conservatory, p. 25.

<sup>34</sup> Polskaya I. I. (2001). The Chamber Ensemble: History, Theory, Aesthetics: Monograph. Kharkov: KhDAK.

<sup>35</sup> Ibid, p. 124.

<sup>36</sup> Polskaya I. I. (1992). The development of the Piano Duet Genre in Austro-German romantic music (PhD), St. Petersburg: N. A. Rimsky-Korsakov St. Petersburg State Conservatory, pp. 25–26.

<sup>37</sup> Ibid, p. 25

<sup>38</sup> Ibid, p. 25.

<sup>39</sup> Braudo E. (1924). Basics of Material Culture in music. Moscow: Novaya Moskva, p. 108.

<sup>40</sup> Polskaya I. I. (1992). The development of the Piano Duet Genre in Austro-German romantic music (PhD), St. Petersburg: N. A. Rimsky-Korsakov St. Petersburg State Conservatory, pp. 25–26.

Ruckers, where “the keyboards <...> are not located parallel to each other <...>, but nearby at some distance”<sup>41</sup>. The image of this unique tool, stored in the Kensington collection, is available in E. Braudo’s book<sup>42</sup>.

This principle led to the development of a multi-clavier type of an ensemble, involving playing on several harpsichords or spinets, and laid the foundations for the unique kind of an ensemble art formation – a monoclavier (subsequently mono-piano) ensemble (duet).

The establishment of a horizontal-type monoclavier ensemble is primarily associated with the English virginal’s tradition. Duets for two performers at the same virginal appear for the first time in the works of English virginalists of the 17<sup>th</sup> century. The earliest surviving clavier duets of this type are “A Fancy for two to play” by Thomas Tomkins (1572–1656), “A Verse for two to play” by Nicholas Carleton (also Carlton) (ca.1570? –1630), as well as “A Battle, and no Battle” by William Bird (1543–1623). The last of these plays is intended to be performed in three hands, while “the lower voice is basso ostinato (on the subject of a signal for the battle), the upper ones are updating by varying”<sup>43</sup>.

Another type of an ensemble monoclavier art of the Baroque era was “vertical increase of the instrument’s keyboard sound volume associated with playing on a two-manual harpsichord”<sup>44</sup>. Duet compositions intended for a two-manual harpsichord are more often found in the works of German school composers – Johann Sebastian Bach, George Frideric Handel, Johann Christoph Friedrich Bach (1732–1795).

In 17<sup>th</sup> century France, the formation and development of both clavier ensemble genre types (monoclavier and multiclavier) was indirectly associated with the abovementioned method of transformation by means of intravolature – using “interchangeable instrumental compositions that are not permanently fixed”<sup>45</sup>. A typical example of this kind is the genre-functional transformation of an instrumental trio with a harpsichord continuo into a duet of two harpsichords (and vice versa).

The emergence of such a method of clavier duet formation is associated with the name of François Couperin (1668–1733), in whose work it received its most vivid embodiment.

F. Couperin himself discloses the mechanisms for implementing this process in the “Notice to *L’Apotheose de Lully*”: “This trio, as well as “L’Apothêose de

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<sup>41</sup> Braudo E. (1924). Basics of Material Culture in music. Moscow: Novaya Moskva, p. 110.

<sup>42</sup> Ibid, p. 111.

<sup>43</sup> Sorokina E. G. (1988). The Piano Duet: A History of the Genre. Moscow: Muzyka, p. 12.

<sup>44</sup> Polskaya I. I. (1992). The development of the Piano Duet Genre in Austro-German romantic music (PhD), St. Petersburg: N. A. Rimsky-Korsakov St. Petersburg State Conservatory, p. 26.

<sup>45</sup> Ibid.



Corelli” and the complete collection of the trios, which I hope to perform in <...> July, can be performed on two harpsichords, as well as on any other instruments. I play them quite successfully with my family and my students as well, performing the upper part and bass on one harpsichord, and the second upper part and the same bass on the other in unison with the first harpsichord. To be truthful, it’s necessary to have two copies of notes instead of one, as well as two harpsichords. However, I often find it easier to combine two instruments than four people who are professionally involved in music. You can use two spinets in unison, but this gives less effect”<sup>46</sup>.

The principle of interchangeability in Couperin’s clavier suites also extends on the choice of performance method and type of a clavier ensemble – on one or two harpsichords. This is clearly manifested in his so-called “*croisées*” plays (“*Pièces croisées*”), the specifics of the texture and spatial solution of which lies in possibility of free choice of performance method (on one or two harpsichords; on one harpsichord or spinet with one keyboard; on one harpsichord or spinet with two keyboards), as well as the participants group choice (duet or solo).

In the preface to the third collection of clavier compositions, François Couperin wrote about the performance of the *croisées*-plays: “Compositions with this name should be performed on two keyboards, one of which should sound muffled by changing the registers. Those who have a harpsichord with one keyboard or spinet will play the upper part as it is indicated, and the bass part an octave lower; if the bass part cannot be lowered by an octave, the upper part have to be increased by an octave”<sup>47</sup>. At the same time, when playing “*croisées*” plays on a two-manual harpsichord, a vertical increase in the sound volume of the instrument keyboard occurs, which also creates opportunities for playing keyboard ensembles (duets) together on one instrument – four- or three-handed (depending on the presence of a bass doubling or without him).

This principle of interchangeability of string and keyboard instruments was reflected in the works of F. Couperin (“*L’Apothéose de Lully*”, “*L’Apothéose de Corelli*” and others), as well as in the works of other French musicians of the 17<sup>th</sup> century – representatives of his composing and performing school.

Thus, the clavier ensemble genre formation took place in close interdependence with the development of different keyboard instruments, which had different spatial and timbre-register capabilities, actively influencing on the performance methods formation and on the texture features of an ensemble crystallization.

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<sup>46</sup> Couperin, Francois. The art of playing the harpsichord. Moscow: Muzyka, pp. 73–74.

<sup>47</sup> Ibid.p. 68.

## CONCLUSIONS

In the Baroque era, European music passed through the emergence of an instrumental ensemble genre invariant. The process of a contemporary chamber-ensemble genres formation was distinguished by the semantic integrity, unification of development paths and methods – and a rare variety of specific ways and options for their embodiment, freedom of all genre's transformations and interactions. The principle of global variability, variation, transformation of all possible genre parameters, which manifested itself at all levels of an ensemble culture functioning, seen as fundamental in the specifics of the baroque stage of an ensemble genres evolution.

Along with the existence of the Middle Ages tradition of interchanging instruments, in baroque ensemble performance, more and more new criteria are approved, including the new approach to instrumental music appearance, new principles based on the consolidation of genre specificity.

A characteristic feature of this period's music is a kind of syncretism, the undifferentiation of performing genres system (solo, ensemble, orchestral), which had just begun to take shape. The lack of a clear division between solo and ensemble genres to a certain extent persists until the end of the 18th and even the beginning of the 19th centuries.

In the music of the 17<sup>th</sup>–18<sup>th</sup> centuries the term solo was applied both to solo (sole) performance as such, and to ensemble performance with an accompaniment (two or three members) – provided that only one instrument is soloing in an ensemble. A similar interpretation of a solo concept inherent to the musical consciousness of that era is based on 1) the non-differentiation of ideas about the genre-functional and communicative nature of solo and ensemble performance and on; 2) the unprincipled role of quantitative factors of genre formation.

Baroque artistic practice is characterized by performing duplication of various ensemble parts (both quantitative – with an increase in the number of the same name instruments, and qualitative – multi-timbral). In chamber-ensemble music of this era, a whole series of typical functional-role communicative models has developed.

A huge role in baroque ensemble music was played by the string-keyboard instruments, especially harpsichord, which performed the functions of 1) a solo (concert) instrument; 2) an equal participant in the clavier duet; 3) basso continuo (in an ensembles with string and / or wind instruments).

The most important features of the genre formation of the Baroque era chamber ensemble are: 1) the semantic non-differentiation of an ensemble compositions, which makes it possible for various timbre changes in the genre invariant (qualitative and quantitative); 2) the establishment of “*parallel-variant*” ensemble parts performance tradition, an equal coexistence of several timbre modifications; 3) typification of a quantitative instrumental voices

composition (the dominance of the trio principle) with complete freedom of their real performing ensemble embodiment; 4) approval of the harpsichord as an obligatory member of an ensemble, performing the supporting, fundamental role of continuo, as well as an independent participant in the clavier duet; 5) the gradual individualization of the character and ensemble functions of each of the melodic voices.

Important prospects for the further scientific exploration are the development of phenomenological, genre-semantic and system-genre directions of the specified era chamber ensemble, related to the theoretical comprehension of the ways of its historical evolution and typological specificity of the main genre varieties and genre functional models determination, organological, structural-functional and communicative features, textural and performance specificity.

### **SUMMARY**

The article is devoted to the problems of genre specifics and typology of the chamber ensemble of the Baroque era. The object of research in the article is chamber music of the Baroque era. The aim of this study is the conceptualization of the phenomenon of the Baroque chamber ensemble and the typologization of its genre manifestations. The research methodology is based on an integrative combination of general scientific and special musicological methods and is based on the principle of the unity of historical and theoretical approaches. It is in the Baroque era that the archetype of a modern chamber ensemble begins to form. The main genres of a chamber-ensemble baroque music were Sonata da chiesa and Sonata da camera. The dominant structural-genre models of a 17<sup>th</sup> century chamber music are solo sonata and trio sonata. Historical differences in the interpretation of the concepts of “solo” and “trio” in baroque music are associated with a number of performers and ensemble parts. A significant role in the process of crystallization of baroque chamber ensembles was played by the methods of genre transformation “from intavolature” and “from colla parte”. Baroque music is characterized by an ensemble model “clavier – melodic instrument – bowed bass”, originally based on the principle of duplication of clavier bass with a bow instrument. The fundamental typological functional-role models of a baroque ensemble are: 1) the clavier ensemble model with the leading role of a melodic instrument; 2) a model of a clavier ensemble with the leading role of a keyboard instrument; 3) the clavier ensemble model in which melodic and harmonic instruments balance each other; 4) the clavier ensemble model with a tendency to equal participation of different instruments and to individualization of their roles. The historical specifics of an ensemble genres formation during the Baroque era is revealed. The main peculiarities of solo and ensembles musical genre’s growing of this period are analysed. The ways

of forming the genre invariant of the instrumental ensemble in the Baroque era are indicated. The basic principles of genre differentiation in ensemble music of baroque are considered. The organological specifics of baroque ensembles, due to the instruments interchangeability in the ensemble, is revealed. The general characteristic of the main functional-role models of a chamber ensemble of the Baroque era is given. The semantic specifics of the “solo” concept in the Baroque music is revealed. Organological and communicative features of a clavier ensemble formation were also identified.

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## THE WREATH OF ROMANTIC FRAGMENTS. DANTE AND LISZT

Olena Roshchenko

### INTRODUCTION

The purpose of this study, designed as a “chain or wreath of fragments”<sup>1</sup> (according to F. Schlegel), is to establish creative parallels between Dante and Liszt based on the restoration of the continuum of discretely organized biographies of the geniuses. The study is based on the principle of alternating fragments of creative biographies of Dante and Liszt, resulting in a special type of the dialogue, presented in the form of a “wreath of fragments”. The “links of the chain” of biographical fragments are determined by the stages of the path of Dante and Liszt to creating prophetic visions of the afterlife in the “Divine Comedy”. The oeuvres of geniuses as “fragments of a general confession”<sup>2</sup> (according to J. W. von Goethe) supplement the events of their biographies.

This work is based on the method of comparative biographies dating back to Plutarch, transformed under the influence of genre features of a romantic fragment. A romantic “example” of the design of comparative biographies is the novel by E. T. A. Hoffmann (1821), in the art field of whom the fragments of “biographical scripts”<sup>3</sup> are combined – the crazy Kapellmeister Johannes Kreisler and the Tomcat Murr.

The aphoristic nature and Universalism, analytism and symbolism, art and science, philosophy and theology, myth and history, endless and finite, ironic and tragic interact in the genre of a romantic fragment<sup>4</sup>. In the fragment genre, F. Schlegel (“Critical Fragments”, 1797) put forward the concept of romantic irony – the embodiment of the artist’s inner freedom, “Fragmentary genius”, “The spirit of transcendental buffoonery”, allowing you to rise “above all that is conditioned, including your own art, virtue, and genius”<sup>5</sup>. The purpose of

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<sup>1</sup> Schlegel F. (1990) From the Athenaic Fragments. *Zarubezhnaya literatura 19th veka. Romantizm* [Foreign literature of the 19th century. Romanticism]. Moscow. P. 42. (in Russian)

<sup>2</sup> Goethe J. W. (1975) From my life. Poetry and truth. Moscow: Iskusstvo. P. 606. (in Russian)

<sup>3</sup> Savitskaya N. V. (2009) Age-related aspects of composer’s life-creation. (dissertation of Doctor of Art Studies). Kyiv: P. I. Tchaikovsky National Music Academy. 414 p. (in Ukrainian)

<sup>4</sup> Roshchenko E. G. (2000) Concepts of the finite and infinite in the philosophy and art of romanticism. Problems of personal orientation of pedagogical process (collection of scientific works). Kharkov. P. 194–205. (in Russian)

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<sup>5</sup> De Sanctis F. (1963) History of Italian literature. In 2 vols. Vol. 1. Moscow. P. 38 (in Russian)

romantic poetry is the fusion of poetry and philosophy, rhetoric, prose, “genius and criticism”, is achievable, according to F. Schlegel, thanks to the involvement of the genre laws of the fragment. In the cycles of fragments created by Novalis (“Blüthenstaub”, “Glauben und Liebe”, 1798; “Das allgemeine Broullion or General Draft”, 1798–1799; “Logological Fragments”, 1799–1800), the ideas of magical idealism, mutual transition of all things, total symbolism are approved.

The autobiographical poetry and prose of romanticism experienced the genre influences of the fragment. J. W. von Goethe called his works “the fragments of a general confession (“Bruchstücke einer grossen Konfession”), which should be complemented by his autobiography”<sup>6</sup>. The impact of fragmented dramaturgy is reflected in the autobiographical work of G. Byron (“Detached Thoughts”, 1821), the unfinished novel by M. Weber “The Artist’s Life” (18), the works of G. Flaubert (“Agony” 1838; “Notes of a Madman”, 1839; “The secret Thoughts”, 1838–1841), who wrote the story of his life in an aphoristic manner, capturing his own self-portrait in it – a skeptic, idealist, dreamer, madman, mystic, lyricist, philosopher. Charles Augustin Sainte-Beuve, the creator of the “method of artistic biographical criticism”<sup>7</sup> and “Father of literary biography” in the diary works (“Thoughts”, “Fragments”, “Maxims”) addressed the genre of the fragment in the design of autobiographical experiences. In his legacy the biographical method develops into the autobiographical one. Charles Augustin Sainte-Beuve did not create a single portrait, in which he would not be reflected; drawing someone else, the critic created his own portrait.

The relevance of fragmented framed comparative biographies of Dante and Liszt is due to the importance of the autobiographical method in the oeuvres of geniuses. Dante’s autobiographical method showed itself directly (the author is the character of the work), Liszt’s indirectly, as a means of self-identification of the author and his character as a way of revealing the theme of the artist’s life and his art.

### 1. Biographical fragments

The name of Dante immortalized in the image of Beatrice “Vita nova” and “Divina Commedia” is covered with legends. The love and death of Donna, her transformation into an angel, her return to Empireus is the sacred center of Dante’s life-creation, uniting the fragments of his biography into a single

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<sup>6</sup> Zhirmunsky V. M. (1987) From the history of Western European literature. *Selected Works*. Leningrad: Nauka. P. 30 (in Russian)

<sup>7</sup> Grechanaya E. Charles Augustin Sainte-Beuve (1804–1869). Foreign history and theory of literature of the 19–20<sup>th</sup> centuries Treatises, articles, essays. University of Moscow. K. 87. P. 445–449. (in Russian)

“chain”. The ideal of an omnipotent woman spiritualized the mystery of love. Boccaccio in his work “The Life of Dante” (1357–1362) formed the tradition of mythologizing of the Poet’s life creation, surrounding his name with legends. The halo of myth-making around the “Divine Comedy” shone in the era of romanticism<sup>8</sup>. The conditionality of Dante’s poem by providence was emphasized by the romanticists: “The prophetic poem of Dante is the only system of transcendental poetry in its highest incarnation”, reads 247 of F. Schlegel’s “Athenaic fragments”<sup>9</sup>.

In the book “On the origin, life, works and customs of the illustrious man of Dante Alighieri, the famous Florentine poet, and on the works he created”<sup>10</sup>, Boccaccio pointed out both the greatest qualities of the soul peculiar to the “amazing poet”, “the reservoir of virtues and knowledge”<sup>11</sup>, i.e. “the sublime structure of the mind and rich imagination”<sup>12</sup>, and the vice – the desire for glory, “arrogance and importance”<sup>13</sup>. The interaction of factual and mythological plans conveys the features of fragmentary composition to Boccaccio’s work. The legend’s invasion of Dante’s life appeared in the sacralization of its fragments.

Boccaccio gives the stories from the life of the Poet, which served as the mythologization of his biography. The visage of the Poet is mythologized. The Verona women recognized in him the man that “he goes down to Inferno and returns from there when he pleases, and brings the news of those who languish there”; the confirmation of this is a curly beard and a darkened face, as if scorched by an inferno<sup>14</sup>.

The sacralization of the name of Dante is the basis for the formation of mythology around the image of the Poet. According to Boccaccio, the name of Dante “justified itself in everything”<sup>15</sup>; “his name, polished by time, like a blade that has been in many battles, will shine brighter and brighter”<sup>16</sup>. The mother’s prophetic dream, similar to “the Lord’s will”<sup>17</sup>, set out at the beginning and end of the “Biography”, completed by “The Interpretation of

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<sup>8</sup> Roshchenko E. G. (2000) The first cycle of the romantic myth of Dante and the sonata fantasy of F. Liszt. *Music art and culture. Scientific Bulletin*. in. 1. Odessa: Astroprint. P. 59–67. (in Russian)

<sup>9</sup> Schlegel F. (1990) From the Athenaic Fragments. *Foreign literature of the 19th century. Romanticism*. Moscow. P. 44. (in Russian)

<sup>10</sup> Boccaccio G. (1968) The Life of Dante. *Mini works*. Moscow, p. 572. (in Russian).

<sup>11</sup> Ibid. P. 559.

<sup>12</sup> Boccaccio G. (1968) The Life of Dante. *Mini works*. Moscow. P. 549.

<sup>13</sup> Ibid. P. 557.

<sup>14</sup> Ibid. P. 547.

<sup>15</sup> Ibid. P. 524.

<sup>16</sup> Ibid. P. 567.

<sup>17</sup> Ibid. P. 568



Sleep”<sup>18</sup>. Justifying the idea of matching the personality and name, Boccaccio follows in the footsteps of Dante: subjecting Beatrice’s name to the sacralization in the “Vita nova”, the Poet believed that this was what she should be called.

Legend stories accompanied the most important stages of the Poet’s life: birth, love, exile, death, which took place “on the very day when the church celebrates the Exaltation of the Holy Cross”. The poet’s “weary soul” ascended to heaven, which Beatrice “embraced” to taste “the happiness that has no end and limit”<sup>19</sup>.

The formation of the biography-myth was promoted by what became of the initial and final songs of “Divina commedia”. A miracle is like their return from oblivion. Exiled from Florence, the Poet lost the first seven songs of “Inferno” and stopped working on the poem. When the initial songs were returned to the author, he recalled “a once thought out plan and <...> translate it into poetry”<sup>20</sup>.

The destiny of the final thirteen songs of the poem is connected with a dream. The poet did not have time to make them public, “for he had suddenly died”. But “eight months after the death of the poet”, his son Jacopo had a wonderful dream. “... His father Dante appeared to him in a dream...”<sup>21</sup>. Taking Jacopo by the hand, the father “led to the chamber, where he had previously slept, and said, pointing to the wall: “Here you will find what you are looking for”<sup>22</sup>. In the niche of the bedroom those “thirteen songs were found that they were desperate to find”<sup>23</sup>. The revival of the end of the poem is also associated with Divine Providence.

The Dante theme – the cross-cutting in the works of F. Liszt – is represented by a one-part fantasy sonata for piano (1837), a two-part vocal symphony (1857), and an organ triptych (the year of creation is unknown). In each of the “parts” of the musical macrotrilogy, the “Divine Comedy” received a peculiar philosophical, genre, timbre and cyclical interpretation. Liszt’s triple appeal to the confession poem of the original genius is due to the reflection of the image of the Wanderer Poet, who rushed in spiritual wandering to the Transcendent, the saving Ewigweibliche.

Liszt’s appeal to the “Divine Poem” is connected with the names of two women. Creating a sonata-fantasy is associated with Marie d’Agoult – the inspirer of the first half of the composer’s life; the writing of the “Dante

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<sup>18</sup> Ibid. P. 568–572.

<sup>19</sup> Ibid. P. 540.

<sup>20</sup> Boccaccio G. (1968) *The Life of Dante. Mini works.* Moscow. P. 562–563.

<sup>21</sup> Ibid. P. 563.

<sup>22</sup> Ibid. P. 564.

<sup>23</sup> Ibid.

Symphony” and the organ triptych “Dante” – with the love for Carolyne zu Sayn-Wittgenstein.

The first evidence of Liszt’s involvement in Dante’s legacy is in the diary of the composer’s father, Adam Liszt. The comparisons of the Hungarian genius with Mozart were full of press pages in the 20s of the 19th century. However, the genius of Liszt was considered by the contemporaries not only the eighth wonder of the world, but also a satanic offspring. “But this is a satanic child!” exclaimed on February 19, 1823 Ferdinando Paer, the director of the Italian opera, one of Liszt’s teachers. The radiant-Mozartian art of F. Liszt was complemented by demonic, soaring into the heavenly spheres – by the immersion into the depths of suffering – Inferno, making it possible to capture the Dante verticalization of time-space.

February 5, 1824. The impressions of the father about the first lesson of playing the organ given by Abbot Barden in the church of St. Eustache, are filled with an anticipation of Dante’s visions in the musical fantasies of his son. The admiration of the father interacts with the fear caused by the divine gift of the son. Liszt-father felt the breath of an open abyss in the improvisation of his 13-year-old son<sup>24</sup>, enunciated by “many-voiced cry”, experiences close to the felt ones by Dante’s character on the edge of the infernal crater (see Inferno, III, 133; Inferno, IV, 7-10). 13 years later, the theme of the vision of the infernal abyss will open “Sonata after reading Dante”.

In the organ improvisation of Liszt-child, the visions of Inferno are regulated by the strict frame of the Gothic cathedral. The grotesque Inferno is inscribed in the composition of Dante’s poem, similar to the Gothic cathedral. Dante combined the principles of poetry and architecture. In a letter dated 1841, the composer wrote: “Music is the architecture of sounds or, perhaps, architecture is the crystallized music”<sup>25</sup>.

March 8, 1824. Describing the fragment of the libretto of the only opera of his son, “Don Sanche, or The Castle of Love”, A. Liszt wrote: “The legendary Don Sanche would also like to enter the <...> castle, but the gatekeeper was in his way. He says: **ABANDON ALL HOPE**. You can enter this place when the flame of mutual love touches your heart”<sup>26</sup>. The artistic codes of the libretto fragment refer to the last line of the inscription on the Gates of Dante’s Inferno: “Lasciate ogni speranza” (Inferno, III, 9). The musical recording of the Dante’s line will acquire the function of the leitmotif of the 1<sup>st</sup> part of the “Dante Symphony”; F. Liszt will clarify its contents by introducing Dante’s

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<sup>24</sup> Gál György Sándor. (1986) List. Moscow. P. 69–70. (in Russian)

<sup>25</sup> Nádor T. (1988) If Liszt kept a diary ... Budapest. P. 118. (in Russian)

<sup>26</sup> Gál György Sándor. (1986) List. Moscow. P. 72. (in Russian)

quote from “The Comedy”. In Liszt’s youthful opera, the doorkeeper who stopped the way to the Castle of Love in the name of passing the tests that purify the soul is like Virgil. The cited fragment of the opera libretto with the divine poem is united by the interpretation of love as incinerating fire. The Dantean associations in Liszt’s opera correspond to doctastilo; the game with reminiscences and quotes testifies to the composer’s allusion thinking.

1827, Paris. V. Hugo introduces F. Liszt with the essence of a romantic grotesque, based on the interaction of the beautiful and the ugly, human and animal. The grotesque method of mixing the beautiful and the ugly in the first Canticum of Dante’s poem appeared in the depiction of the image of Lucifer – the root cause of evil. The verticalisation of images of absolute ugliness (Inferno) and pure beauty (Paradiso) reflects the structure of medieval space.

The interaction of art and religion was instrumental in the life of Franz Liszt, reflected in the macrotrilogy, consecrated in the name of Dante. The fragments of Liszt’s creative biography testify the interaction of art and religion in the composer’s life. The adoption of the abbacy by Liszt (1865) was not an extravagant trick of a genius leading a secular lifestyle. For almost forty years, the artist nurtured this idea. In 1827, in an interview with the father, “St. Ferenc”, pointing to the book “Following Christ”, he said: “Only this can threaten my career as a musician”. In 1830, F. Liszt’s intention to leave for the monastery was caused by separation from Caroline de Saint-Cricq. Suffering the pain of bereavement of his beloved, Liszt turned into a recluse. The newspaper “L’Etoile” published a report of his death. Twenty years later (in 1837), the fate will “return” Caroline to him, in the guise of the Countess Sayn-Wittgenstein.

1830, Paris. Liszt’s getting acquainted with Berlioz and “Symphonie Fantastique”. In the world of “grotesque music” of the French composer, 19-year-old Liszt found a paradoxical combination of the ideal and the infernal.

On the evening of March 9, 1831, in Paris, at the height of the cholera epidemic, Paganini gave a concert, at which Liszt was present. The idea of competing with a demonic violinist occupied his thoughts: “I must ascend the summits that he has reached, and then surpass him”<sup>27</sup>. The art of the great “Jettatore” has become the “measure of perfection” for Liszt, seeking to unravel the mystery of his artistry, embodying the transcendent virtuosity in piano art. The inspiration for Liszt of the era of the “mastery of Paganini” was the legacy of the artists of different ages and nations. In a letter to Peter Wolf, Liszt wrote: “Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart – they are all here, all

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<sup>27</sup> Gál György Sándor. (1986) List. Moscow. P. 119. (in Russian)

around me”. Liszt’s commitment to reading was determined by Abbot Lamennais: “Learning is the most dangerous of all wanderings in the world”; “Reading is a dangerous journey”. The consequence of the addiction to the “dangerous wandering” was the macrotrilogy on the theme of Dante – an autobiographical poem of wanderings.

In the era of the mastery of Paganini’s artistry, Liszt correlated himself with the hero of the legend of the Renaissance, in which the artistic impulse awakened the contemplation of the masterpiece of the predecessor: ““I am also an artist!” exclaimed Michelangelo, when he first saw a masterpiece. Your poor friend repeats <...> incessantly, after being at the Paganini concert: “What a man he is, what a violinist! What an artist!”<sup>28</sup>. In 1840, Schumann wrote about Liszt: “Not a single artist, with the exception of Paganini, is able to subjugate the audience in this way...”. And in 1841, Ludwig Rellstab, after the death of the “Jettatore”, wrote: “...Since the magical power of Paganini was banished to Merlin’s grave, he (Liszt – O. R.) has been the greatest virtuoso of our time”<sup>29</sup>. The contest with Paganini in Liszt’s life played a role similar to the “duel” of Virgil and Dante.

For Dante and Liszt, a creative competition with the predecessors and contemporaries presupposed two steps – to achieve and surpass the skill of rivals. Imitating the art of the ancients, surpassing the pattern, is the basis of the artistic method of the Renaissance. Dante’s dreams of returning to the Italian art of perfection, and the state – of lost power led to an appeal to Roman antiquity. According to Dante, for those who wish to work out the highest syllable, “it would be most useful to get acquainted with the representative poets, <...> Virgil, Ovid’s “Metamorphoses”, Statius, Lucanus”. Unlike “rhymer” (rimatori), Dante called the poets only them. Following the traditions for Dante is a condition for the perfection of the modern poetry: “The closer we follow the great poets, the more correctly we compose”<sup>30</sup>. Calling himself “the sixth” after the inhabitants of Limbo – Homer, Virgil, Horace, Ovid and Lucanus (“When I was initiated into their convocation / And became the sixth in the midst of so many minds”, *Inferno*, IV, 100), Dante believed that the essence of imitation was in the “escape” from the direct imitation (the treatise “On the People’s Eloquence”, 1304–1307).

1835, Freiburg. The 24-year-old Liszt approached the creation of the first part of the macrotrilogy based on the “Divine Comedy” (piano fantasia quasi sonata was written in 1837). George Sand associated Liszt’s organ playing of

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<sup>28</sup> Ibid. P. 121.

<sup>29</sup> Nádor T. (1988) If Liszt kept a diary ... Budapest. P. 122. (in Russian)

<sup>30</sup> Dante A. (1968) On folk eloquence. *Mini works*. Moscow. P. 292. (in Russian)

“Diesirae” from Mozart’s Requiem in the Church of St. Nicholas with the poem of Dante. “It seemed that the great artist called Dante’s entire Inferno and Purgatorio under the light <...> pointed arches. Franz’s Florentine profile has never loomed <...> so pale and clean among the dark clouds of mystical horror and religious sadness”<sup>31</sup>. George Sand recognized the echoes of the infernal images of Mozart and Dante in Liszt’s playing, she saw the similarity of Dante’s visage in the image of “St. Ferenc”. Like Dante, Liszt commanded the abyss, remaining immune to the destructive fire of the infernal whirlwinds. The great prophetess of romanticism predicted the deployment of the Dante theme in Liszt’s oeuvre.

September 1837, Switzerland. During the Swiss journey, Liszt was accompanied by the volume of the “Divine Comedy”, a dangerous journey through the afterlife which predetermined the birth of a musical trilogy. The fantasy sonata “After reading Dante” reflects Liszt’s impressions not only from the wanderings around Italy (1837). Closing the second (Italian) cycle of “Years of wanderings”, the fantasy sonata summarizes the composer’s experiences coupled with the first – Swiss – circle of “wanderings”. In Switzerland, Liszt made the first drafts of a sonata... The letters and diary entries of F. Liszt of that time contain the quotes from the “Divine Poem”. The foundations of the Liszt’s interpretation of Dante’s “triple poem” were formed (as defined by A. S. Pushkin).

Inspired by the reading of the poem “at the foot of the statue of Comolli”, which presented “Dante led by Beatrice”<sup>32</sup>, the 26-year-old Liszt sketched “Sonata after reading Dante”. The same age was Dante, who started writing “Vita nova”. Liszt regretted that Comolli “so falsely understood” the plot of the “incomparable, grandiose creation”, “making Beatrice a fat, fleshly woman, from Dante – angular, emaciated <...> pauvre honteux (miserable sinner) instead of “Signor del altissimo canto” (“lord of higher poetry”), as he once called Homer”<sup>33</sup>. F. Liszt preferred not the asceticism of Comolli, but the dynamism of Michelangelo in capturing the images of “Comedy” in the visual arts. Dante’s interpretation of love and beauty did not find a response in Liszt’s soul. Dante’s understanding of Ewigweibliche was alien to the romanticist: “The poet conceived Beatrice not as an ideal of beauty, but as an ideal of knowledge”. The composer could not reconcile himself with the fact that “the spirit of a highly learned theologian, explaining dogma, cursing heresy and interpreting eternal sacraments, dwells in this charming, illuminated creature”<sup>34</sup>. Indeed, “Dante, the poet theologian, in all

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<sup>31</sup> *The musical aesthetics of Germany*. In 2 vols. (1961) v. 1. Moscow. P. 70. (in Russian).

<sup>32</sup> Liszt F. (1959) *Selected Articles*. Moscow. P. 98. (in Russian)

<sup>33</sup> *Ibid.*

<sup>34</sup> *Ibid.*

sophisticated doctrines”, acquired the “worldly wisdom” and “cameo’s favour” (as the “Bologna poet and Dante’s most devoted friend” Maestro Giovanni del Virgilio called the Florentine in the epitaph<sup>35</sup>), interpreted the beauty of women as a reflection of Christian virtues. Truly, “Not immediately the beauty of a wise woman appears before the enamored...”, wrote the first Italian poet Guido Guinizelli (1230–1276), the founder of “dolce stil nuovo”, the predecessor of Dante. Following the tradition of Italian poetry, whose mother was science, Dante strove to “make science accessible through poetry”<sup>36</sup>. Beatrice contributes to the attainment of eternal bliss, the cosmic law of love – “the face of knowledge, the beautiful face of science”, a symbol of Sophia’s beauty, super-sensual wisdom. The idea of gaining love through familiarization with absolute knowledge permeates the “Divine Comedy”.

Dante and Liszt were inspired by the interpretation of *Ewigweibliche* as the embodiment of beauty “beyond the limits of not only mortals” (Paradiso, XXX, 19). However, for Liszt, the beauty of a woman is the embodiment of not only wisdom, but also feelings. According to Liszt, a woman should, “by the power of her love” enthrall a man “along with her to heaven. Not in the realm of knowledge <...> but in the realm of feeling is her power! A loving woman <...> a true guardian angel of a man; a female pedant is an absurdity, dissonance that has no place in the hierarchy of beings”<sup>37</sup>. In Liszt’s interpretation of *Ewigweibliche* Dante’s and Petrarch’s (bodily) concepts of beauty are combined. The embodiment of *Ewigweibliche* in the works of Liszt is not only Beatrice, but also Francesca. Her chaste story is a side part of “Sonata after reading Dante”, the central section of the concentric part I of the “Dante Symphony”, the morphology of which is inspired by the Dante’s topography of “Inferno”. When, at the will of the composer, the law of Inferno is suspended, – “Lasciate ogni speranza”, the forces of hell do not have power over Liszt’s Francesca, just as Mephistopheles is powerless before Gretchen, as well as Samael – before Agatha’s pigeon purity. Putting in the centre of the funnel-shaped composition “Inferno” of the image of love and hope in the Symphony means rethinking the organization of the Dante’s hell, where the centre is the “abyss of evil”, “the root cause of evil”, the worm “with which the world is pierced”, the overthrown Lucifer. The “Inferno” Centre in Liszt’s Symphony symbolizes the hope that accompanies the sinner in the hell. In the Symphony Hell, Purgatory and Paradise are united by Love. The image of Beatrice in Liszt’s concepts, inseparable from the embodiment of Heavenly Beauty – Virgin Mary, is captured in the final sections of the

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<sup>35</sup> Boccaccio G. (1968) *The Life of Dante. Mini works*. Moscow, p. 541. (in Russian)

<sup>36</sup> De Sanctis F. (1963) *History of Italian literature*. In 2 vols. Vol. 1. Moscow. P. 65. (in Russian)

<sup>37</sup> Liszt F. (1959) *Selected Articles*. Moscow. P. 98. (in Russian)

macrotrilogy (in the Sonata – this is a side party in the reprise, in the Symphony and organ triptych – Magnificat).

1839, Rome. The creative plans, related to the theme of Dante, are persistently present in Franz Liszt's contemplations. The composer wrote: "... I will try to write the "Dante Symphony". Then, three years later, the "Faust" symphony <...> And then, three more drafts: "Triumph of Death", "Comedy of Death" and "Dante"<sup>38</sup>. The idea of Liszt's "drafts" is based on various interpretations of the death – the triumphant, playing, overcoming wisdom of the poet-philosopher. Is the cited reference the only indication of the intent of the organ triptych "Dante" that the composer had planned to write after the Symphonies?

In a letter to G. Berlioz of October 2, 1839, Liszt wrote about the "hidden relationship between the works of geniuses", emphasizing: "Dante has found his pictorial expression in Orcagna and Michelangelo"<sup>39</sup>. The composer dreamed of creating such an embodiment of the "Divine Comedy" that would affect the eyesight, hearing and soul. The composer suggested that the music and poems would be accompanied by the picturesque paintings that revived the visions of Dante. Liszt's dreams of Gesamtkunstwerk are close to the concept of a fragment in Novalis's heritage, for whom "plastic arts, music and poetry" are "the essence of synonyms" and "relate as music, poetry and drama"<sup>40</sup>. The counterpoint of epochs in Liszt's oeuvre is expressed through a dialogue of artists. The monological genre of the poem has acquired a dialogical form. The dialogue between Dante and Virgil predetermined the significance of the mythology of going to the afterlife, formerly developed by the "dolce padre", and before him by Homer. Dante considered himself a pupil of Virgil – the Teacher of the "secrets of the sanctuaries", "the honor and light of all singers" (Inferno, VI, 67). Virgil's teacher was Homer, whose poems were guided by the author of "Aeneid". For Liszt, the Florentine poet was a Teacher, who was attracting to the upper world. In a letter dated July 8, 1856, Liszt compared Wagner's role to Virgil's mission: "... As Virgil led Dante, so you introduced me into the mysterious regions of the world of life-pierced sounds. From the bottom of my soul I am calling you: "Tu set e'l mio maestro, e'l mio autore!"<sup>41</sup> And I dedicate this work to you!"<sup>42</sup>. The quintiliad of artists of the Liszt's "Davidsbund" (Homer, Virgil, Dante, Liszt, Wagner) is united by the universal genre of the poem.

December 1845, Weimar. Liszt cherished the concept of the opera "Dante" on the text of J. Autran (1813–1877).

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<sup>38</sup> Nádor T. (1988) *If Liszt kept a diary ...* Budapest. P. 91. (in Russian)

<sup>39</sup> Ibid. P. 93.

<sup>40</sup> *The musical aesthetics of Germany*. In 2 vols. (1961) v. 1. Moscow. P. 307. (in Russian)

<sup>41</sup> "Have conn'd it o'er. My master thou and guide!" (Hell (or The Inferno), 1, 85).

<sup>42</sup> Nádor T. (1988) *If Liszt kept a diary ...* Budapest. P. 349. (in Russian)

## 2. Logological Fragments

One of the genre features of a romantic fragment of a philosophical type is the restoration of the sacred role of the number. With the sacralization of the number, the restoration of the ties of music, arithmetic and mathematics, once approved by Pythagoras, is associated. The second conclusion of paragraph № 77 from the “Philosophy of Art” by F. Schelling (structural laws of fragmentary composition are characteristic of this work) contains the requirement “to explain the arithmetic side of music”, since “music is the real self-enumeration of the soul – even Pythagoras linked the soul to the number – but <...> the unconscious self-forgetful enumeration. Hence the definition of Leibniz: “Musica est raptus numerare se nescientis animae” (“Music is the delight of the soul, not conscious of what it considers”)<sup>43</sup>. “Back to the Pythagoreans <...>, to their numbers. With attention to Kepler”, – also urged J. W. Ritter (1776–1810), the author of “Fragments from the Heritage of the Young Physicist” (1810), considering (in Fragment № 430) music as “the highest type of vegetation”, and vegetation itself in general (Fragment № 450) as an “algebra of nature”<sup>44</sup>. As written in the genre of the fragment “Aphorisms on Art” by J. von Görres (1776–1848), a method for classifying the sounds based on mathematical laws among them is proposed: “Sounds differ mathematically in the longitude and brevity of the time they fill – this is how the poetic rhythm is constructed”. J. von Görres assigned the function of the ideal of music of the future to arithmetic, combining these areas, like Leibniz and Schlegel, by the properties of the self-enumeration of the souls. “The ideal of music is arithmetic. Just as a figure <...> serves as a thread from which the spirit weaves its fabric, so in music one <...> tone serves as a medium in which one soul comes into contact with another” (Fragment № 62)<sup>45</sup>. Like F. Schlegel, J. von Görres refreshed the teachings of Pythagoras for his modern era, turning the “system of the universe into one huge Aeolian harp” (Fragment № 69). An educated romanticist emphasized the importance of the unity between the sounds and numbers perceived by modernity from the Pythagorean doctrine, focusing on the “mathematical analysis of the universe” (Fragment № 65<sup>46</sup>), ordering the natural phenomena in accordance with the scale and the eternal proportion of the number.

E. T. A. Hoffman, in the 5th section, “Fantasy Pieces in Callot’s Manner”, the very name of which points to his inherent fragmentary character –

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<sup>43</sup> Schelling F. (1966) *Philosophy of art*. Moscow: Mysl. 496 p. (in Russian)

<sup>44</sup> Liszt F. (1959) *Selected Articles*. Moscow. 333 p. (in Russian)

<sup>45</sup> *The musical aesthetics of Germany*. In 2 vols. (1961) v. 1. Moscow. P. 327. (in Russian)

<sup>46</sup> *Ibid.*



“Extremely incoherent thoughts”, introduced the hero’s confession, indicating that “numerical relationships in music and the mysterious rules of counterpoint” cause “deep terror” in him.

“True mathematics”, according to “Logological Fragments” of Novalis, reveals itself in music as a revelation, “as the creative idealism”<sup>47</sup>.

In the unity of music and mathematics, sound and the number – there is a manifestation of a fragment of the genre’s inherent attraction to the unity of art and science, balancing the impulses of representatives of violent Romanticism to absolute freedom, the cult of fantasy, and the limit of madness.

The interpretation of the number as an act of a sacred action in the genre of a romantic fragment is due to its conjugation with a miracle. Describing mathematics as “the true element of the magician”, Novalis establishes a paradoxical connection between mathematics and the miracle. “Miracles as unnatural facts are non-mathematic, but there are no such miracles, and what is called a “miracle” is understandable precisely thanks to mathematics, because nothing wonderful exists for mathematics” (“Logological Fragments”<sup>48</sup>). Mathematics is presented as a way to explain the miracle, and the number – as a factor in its interpretation. The sacralization of the number in poetry, music, and biography inherent in the genre of a romantic fragment heads the flow of scientific thought in this Fragment. For the role of the number as a sacred factor is significant in the content and composition of both the original Dante, and in the Liszt’s concepts on the subject of Dante. The self-movement of numbers-symbols in the works of Liszt makes it possible to interpret them as a kind of mathematical epic. The patterns found in the formation of “smart numbers” (A. Dvořák), which regulate the course of two comparative biographies, attach biographical fragments not only to the biography-myth, but also to the mathematical epic. The task of discerning the manifestations of the miraculous as acts of Divine will combines the artistic and biographical manifestations of numera-sacra.

The analysis of the facts of the creative biography of Ferenc Liszt enables to conclude: Liszt’s works inspired by the images of the Poet are written by will from above. This is convinced by the magical role of numbers in the sacred fragments of artists’ biographies, analogies in the twists and turns of the fate of the transcendent geniuses – F. Liszt and Dante. Numbers and their transformed repetitions in the biographies of Dante and Liszt found a reflection refracted in space and time, in which the power of transformation gained the power of a metamorphosis of a mythological scale.

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<sup>47</sup> Ibid. P. 305.

<sup>48</sup> Ibid. P. 305.

The manifestation of the mythological miracle as the intersection of personality dimensions (according to A. F. Losev<sup>49</sup>) is reflected in the synchronization of fragments of creative biographies of Dante and Liszt, found in *numera-sacra*. The laws of numerology contribute to the objectification of parallels between the numerical foundations of the “Divine” poem, the creative lives of Dante and Liszt.

October 6, 1846. Shortly before his birthday, Liszt wrote in a letter to Karl-Alexander, the Duke of Weimar: “For me there comes a moment (Nel mezzo del cammin di nostra vita – 35 years old!), when I am to break a peach of my virtuosity and release the blue-sky thinking...”<sup>50</sup>. Citing the opening line of “The Divine Comedy” (“When I had journeyed half of our life’s way”) on the eve of his 35th birthday, with which he associated the cessation of the concert activity of a virtuoso in the name of focusing on composing, F. Liszt correlated his artistic journey with the biography of a medieval poet who, at the same age, was on the verge of the major events. On his birthday, October 22 of the same year, Liszt wrote to his mother: “35 years old! In the middle of my life’s journey, in the middle of plans and aspirations...”<sup>51</sup>. Here, the influence of the allusive method characteristic of medieval scholarly style (*doctastilo*), based on both veiled and direct quotation, is noticeable. Dante’s legacy was a “favourite Example” for Liszt, to which he addressed throughout his life.

According to Dante’s vision set out in the treatise “Feast” (“The Banquet”), a human life is like an arc of 70 years length. Its highest point falls on its middle – 35–37 years, when a person of the perfect nature, is given to comprehend the perfection of the universe and his own nature<sup>52</sup>. Dante’s concept is confirmed by his life. It is also captured in the “Comedy”, which depicts the image of a 35-year-old poet, that, “had already journeyed half of his life’s way”, began to implement the work-vision of the afterlife. A vision of the afterlife was revealed to Dante at age of 35, on Good Friday morning, March 25, 1300, when, by the decree of Pope Boniface VIII, the 1300th anniversary of the birth of Christ was celebrated, which coincided with the anniversary of the Roman Church.

In this regard, the number of poem songs found after the death of Dante acquires a symbolic meaning. The 13 final songs of *Paradisi* symbolically point to 1300, marking the beginning of work on the “Divine” Poem. A twofold increase in the number 13 is associated with the beginning of the first stage of perpetuating the memory of Beatrice in the “New Life”, which the poet began to

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<sup>49</sup> Losev A.F. (1991) The dialectics of myth. *Philosophy. Mythology. Culture*. Moscow. P. 21–186. (in Russian)

<sup>50</sup> Nádor T. (1988) *If Liszt kept a diary ...* Budapest. P. 151–152. (in Russian)

<sup>51</sup> Nádor T. (1988) *If Liszt kept a diary ...* Budapest. P. 151–152. (in Russian)

<sup>52</sup> Dante A. (1968) *Feast (The Banquet)*. *Mini works*. Moscow. P. 253. (in Russian)

create at the age of 26. At the age of 26, Liszt created his first work on the theme of “The Divine Comedy” – “Sonata after reading Dante”.

The number of the initial songs of “Comedy” left by Dante in the abandoned Florence is not less symbolic in the context of the interaction of the numerical symbols of the poem and sacred numbers preparing the life journey of the poet. 7 songs of “Inferno”, after writing of which the work on the poem was temporarily interrupted, are associated with one of the main numerical characters of the first two parts of the poem: 7 deadly sins that are punished in the hell, and 7 steps of purification in the purgatory.

The 35th anniversary as the middle of life and work, the essence of which was realized by F. Liszt through matching the life of Dante, is a milestone in the life of the composer. After the concerts in Elizavetgrad (Kropyvnytskyi), F. Liszt would break up “a peach of his virtuosity” in the name of composition, “strengthening his apostolic and enlightening works of the defender of the new”<sup>53</sup>. But this was only one of the turns in the life of the composer. On February 14, 1847, at the third concert in Kyiv, Liszt was seen and heard by Princess Carolyne zu Sayn-Wittgenstein, a “mystical charm” of whom filled “the whole second half of Liszt’s life”<sup>54</sup>. Soon Liszt would write to Marie d’Agoult about her as “an exceptional and outstanding (very much so) woman”. Carolyne’s appearance in Liszt’s life marked the beginning of “Vita nova” in his work, just as the glorification of Beatrice was symbolized by the initial phrase of the Initiation of the “New Life” – “Incipit Vita nova” (“A New Life Begins”) in the Poet’s legacy. Entering Carolyne zu Sayn-Wittgenstein into Liszt’s life was the key to the realization of his musical ideas, inspired by the “Divine Comedy” by Dante – the second edition of the piano sonata, a symphony, an organ triptych.

Dante worked for 20 years on the “Divine Comedy”. The previous stages of his life (the acquaintance with Beatrice, writing “Vita nova” to her death and eternal life) were the eve of the wondrous creation of the poem. The Christian interpretation of death as a harbinger of eternal and true life found the development in the art of romanticism. “Death is a romanticized principle of our life. Death is life after death. Life is enhanced through death”, Novalis claimed in one of the Fragments. The interpretation of life as a prelude “to that unknown anthem, the first and solemn note of which the death will take”, is reflected in F. Liszt’s symphonic poem “Les Préludes” (“Preludes” or “The Beginnings”), based on the poem by A. de Lamartine (1854).

The work on the book about the New Life was started when Dante was 26 years and lasted for 10 years – until 1300, when the poet had a vision of the afterlife. In “Vita nova”, Dante prophesied the creation of an unprecedented

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<sup>53</sup> Glebov I. (1922) Franz Liszt. Experience of performance. Petrograd. P. 17. (in Russian)

<sup>54</sup> Ibid. P. 16.

hitherto work, in which the name of his beloved would gain such a lavish praise, which not a single Donna sung by poets had known up to then. It was a dream about “Divina Commedia” that would elevate Beatrice to the universe. One hundred songs of the “Divine Comedy” would increase tenfold the sacred power of the number 10. Its introduction in the series of the sacred numbers of the poem is due to Dante’s biography. 10 years separated the poet from the opportunity to contemplate the beautiful Donna – from the moment of her death to the miraculous appearance on the threshold of paradise (Purgatorio, XXX).

Liszt’s familiarizing with Dante shows a striking resemblance to the milestones in the Poet’s life. Divine Providence led the composer to the musical embodiment of the music pictures of the afterlife. For the first time, Dante’s reminiscences appeared in the libretto of the opera of the 13-year-old Liszt. In the context of the numerical symbols of the “Divine Comedy”, the age of the Liszt-child appears as a modified analogue of the number 1300 – the year, when Dante had a vision of the afterlife, captured in a poem – “monstrous in its correctness to the thirteen-hundredth polyhedron”<sup>55</sup>, and equal to the number of “Paradiso” songs lost and miraculously found after the poet’s death. At the age of 26, Liszt made the first sketches of “Sonata after reading Dante”. The subsequent embodiment of Dante’s images in Liszt’s work took place at the age of 35, after getting acquainted with Carolyne. Like Dante, Liszt worked on the creation of a trilogy on the theme of the “Divine Comedy” for 20 years – from 1837, when a sketch of the piano sonata was made, to 1857 (the completion of the work on the “Dante Symphony”).

Numerical symbolism, which formed the mystical basis of the “Divine Comedy”, crystallized its content and form (A. Pushkin wrote that one composition of the poem was the fruit of a great genius), reflected in Dante’s life, refracted variably in Liszt’s biography and work.

Biographies and the oeuvres of geniuses are beautiful “with a double unity – of its essence and the number” (E. Krause). They showed a pattern discovered by Novalis, the genius of fragmentation: “The highest life is mathematics”<sup>56</sup>.

In the comparative biographies of Dante and Liszt, designed in the form of a wreath of romantic fragments, the features of a “scientifically documented biography and legends about the artist” interact, that, according to I. Barsova, “is not an alternative”, since both phenomena coexist within the same cultural space. “... A legend is one of the forms of interpretation of the personality and biography of a great man in the mass consciousness, in rumour or in art – in the consciousness of one person who is able <...> to subordinate the mass consciousness to the magic of an artistic image”<sup>57</sup>. Dante and Liszt are geniuses

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<sup>55</sup> Mandelstam O. (1967) *Talk about Dante*. Moscow. P. 165. (in Russian)

<sup>56</sup> *The musical aesthetics of Germany*. In 2 vols. (1961). V. 1. Moscow. P. 305. (in Russian)

<sup>57</sup> Barsova I. (1988) The legend of the artist (T. Mann and G. Mahler). *Music – culture – man (collection of scientific papers)*. Sverdlovsk: Ural University. P. 128. (in Russian)

whose earthly lives, their very visage, their oeuvres are inseparable from the legends formed around them<sup>58</sup>. The interaction of the real and the legendary corresponds to the spirit of a romantic biography based on the mythologization of the image of a genius. As a result, the destruction of the line “between myth and <...> a biography or a description of certain episodes from the life of a person”<sup>59</sup> occurs, which leads to the appearance of a biographical myth or a mythologized biography, a myth biography. The synchronous-diachronous examination of episodes (or fragments) of the studied biographies subjected to the mythologization contributes to the demonstration of miracle manifestations in them. According to A. F. Losev, a miracle as the intersection of personality dimensions is one of the laws of myth-making. The miracle of intersection of the personality dimensions of Dante and Liszt is born in the process of a comparative analysis of the creative biographies of geniuses removed in time: their meeting in the space of romanticism becomes inevitable. Comparative biographies of Dante and Liszt as a romantic wreath of biographical and mathematical fragments contain a series of numbers, in the sequence of which the symbolism of a miracle is embodied as the intersection of personality dimensions. The numbers 7, 13, 20, 26, 35 serve a purpose of the sacred ones in the context of the comparative biographies of Dante and Liszt on course to create the “Divine Comedy”.

## CONCLUSIONS

A romanticized biography-myth is based on the sacralization of the name of its hero, the acquisition of his magical content: the term “unfolded magic name” expresses the essence of Losev’s definition of a myth. Studying the nature of the interactions between the unfolding of the magic names of Dante and Liszt in the sacred fragments of their life-making has revealed momentous parallels, expressed by means of numerical correspondences between the events guiding the way of these geniuses to the creation of the “Divine Comedy”. The facts of Liszt’s creative biography related to the creation of a musical trilogy on the theme of “Divine Comedy” are as if due to the sacred symbolism of the events from Dante’s life.

Numerical analogies of the sacred fragments of comparative biographies are due to the incursion of a miracle as a coincidence or clash of personality dimensions<sup>60</sup> in the context of the biography-myths of Dante and Liszt. The manifestations of a miracle recognized at the intersection points of fragments of biographies of two geniuses acquire the meaning of “notification, displays,

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<sup>58</sup> Roshchenko E. G. (2000) The first cycle of the romantic myth of Dante and the sonata fantasy of F. Liszt. *Musical art and culture. Scientific Bulletin*. in. 1. Odessa: Astroprint. P. 59–67. (in Russian)

<sup>59</sup> Losev A.F. (1991) The dialectics of myth. *Philosophy. Mythology. Culture*. Moscow. P. 134. (in Russian)

<sup>60</sup> Zhirmunsky V. M. (1987) From the history of Western European literature. *Selected Works*. Leningrad: Nauka. P. 142 (in Russian)

proclamation, testimony, sign, manifestation, prophecy”<sup>61</sup>, the signs of God’s will that connected the personality dimensions of Dante and Liszt in the course of comprehending the highest truth. In the time-space of the “miracle myth”<sup>62</sup> the intersection of the personality dimensions of Dante and Liszt appeared in the numerical symbolism of the sacred biographical fragments.

A. F. Losev did not limit the scope of the miracle by the myth and the processes of remythologization in the post-mythological space. Losev’s interpretation of a miracle lies within his meaning as a “method of interpreting historical events” in the research<sup>63</sup>. Based on the role of a miracle, Losev’s way of knowing and interpreting the “wreath of fragments” in the fragments of the creative biographies of Dante and Liszt, synchronously-diachronously arranged in time and space, which acquired a sacred character under the influence of the magic role of numbers, is a methodological “support” of this study.

## SUMMARY

The purpose of this study, designed in the form of a “chain or wreath of fragments” (according to F. Schlegel), is to reveal the creative parallels between Dante and Liszt based on the restoration of the continuum of discretely organized biographies of the geniuses. The study is based on the principle of alternating fragments of creative biographies of geniuses. The links of the chain of biographical fragments are determined by the transitions of Dante and Liszt to creating the visions of the underworld in the “Divine Comedy”. The creations of the geniuses complement the events of their biographies. The study is based on the method of comparative biographies, transformed under the influence of genre features of a romantic fragment. Liszt’s familiarizing with Dante shows a resemblance to the milestones in the Poet’s life. The numerical symbolism that formed the mystical basis of the “Divine Comedy”, reflected in the life of Dante, refracted variably in Liszt’s biography and work. Comparative biographies of Dante and Liszt as a romantic wreath of biographical and mathematical fragments contain a series of numbers, in the sequence of which the symbolism of a miracle is embodied as the intersection of personality dimensions. The numbers 7, 13, 20, 26, 35 serve a purpose of the sacred ones in the context of the comparative biographies of Dante and Liszt on course to create the “Divine Comedy”.

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<sup>61</sup> Ibid. P. 147.

<sup>62</sup> Ibid. P. 136.

<sup>63</sup> Losev A. F. (1991) The dialectics of myth. *Philosophy. Mythology. Culture*. Moscow. P. 147. (in Russian)

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## **SOUND POETICS IN CLAUDE DEBUSSY'S ART OF PLAYING THE PIANO**

**Natalia Riabukha**

### **INTRODUCTION**

On the boundary between the XIX<sup>th</sup> and XX<sup>th</sup> centuries, the creative personality of Claude Debussy is associated with reforms in the sphere of music language, the destruction of artistic – aesthetical norms of classic romantic art and thinking methods. Ontological nature of C. Debussy's sound sensation of reality resulted in a rejection of the anthropocentric world picture, where the image of the lyrical hero, his mental passions and feelings hustle out "off-screen", due to which the symbolic significance of music strengthens. Such intellectual sound sensation of the objective world, as well as the way of its modelling, is brand new for the XX<sup>th</sup> century music. Therefore, in the world culture, C. Debussy is considered to be a creator of the new concept of the sound image of the world, which caused an iconic turn in the artistic consciousness of the artist of the next generations.

A pivot to the phonic level of the musical form organization, to timbre-sonorous peculiarities of sound, is an innovative feature of the C. Debussy's artistic method, which becomes a key one in the Contemporary times' music (in particular, in the works of Luigi Nono, György Ligeti, Giya Kancheli, Edison Denisov etc.) A new level of sound-musical self-consciousness, the innovative changes in the structure of music being and reinterpretation of the traditions of romantic pianistic culture, have certainly affected the concept of the piano sound image, have an impact on broadening its artistic-acoustic potential, multicoloured treatment of its sound palette. Thus let us reveal the specificity of sound-image thinking of the composer, which caused treating the piano sound and image and mirrored the ontological concept of the sound image of the world – an intonation – contonnational sound sensation of the XX<sup>th</sup> century being.

Contemplation of reality was the main method of C. Debussy as an impressionist composer. His attention was fixed not on the external "photographic" image transmission accuracy, but the internal vision, conception, and perception of an object "from inside". That is why the artist is interested not in the historic reality and changes in society. The composer is driven by a desire to reproduce the sound sensation of a moment, the uniqueness and transience of time in the sound space of the environment. Contemplation of the play of light, shadow, and water, images of flowing

clouds in the sky, which in and of themselves are live music of the world, arouses the desire to fill own music images with audiovisual visibility, spatiality and the internal psychologism.

Consequently, the novelty of C. Debussy's music consists in a new sound poetics, which is based on visible feeling of limitlessness and multidimensionality of sound space, where sonorous qualities of sound strengthen – sound-timbre colouristic (overtone colouring of sound), which is “intensified” by polymodality, tonality and melodiousness – preponderance of poly-melodious, polytonal relations over modal function. The sound structure as a unit of meaning reduces to the timbre-tone, harmony-timbre, theme-timbre and texture-relief scales. The composer had the feeling of the sonorous concept of music, drawing attention to the phonological level of music whole organization.

### **1. The peculiarities of sound image thinking of C. Debussy**

Not withdrawing from the romantic idea of programmability, C. Debussy takes the holistic image of the lyrical hero “off-screen”<sup>1</sup>. L. Kokorieva, a researcher connects the sound image system of C. Debussy's music language and speech organization with motives of symbolist poems, translated, for instance, into opera genre. In *Pelléas et Mélisande* (opera), C. Debussy embodied in sounds “the symbolist concept of Maeterlinck's theatre”, in other words, the composer found “the music equivalent” to poetic symbols, based on the method of sound symbolism<sup>2</sup>. Modern musicologists, like L. Kokorieva, N. Klymova<sup>3</sup>, S. Yarotsinsky<sup>4</sup> analyze the logic of C. Debussy's music language organization based on phonetic, intonation and semantic relation of the poetic text and the sound-music conscious of the artist. The researchers uncover the symbolism of C. Debussy's sound image thinking on the level of image-state drama, which gradually develops in the time and space of music drama.

The influence of poetic symbolism on sound image thinking of C. Debussy is obvious. On several occasions, the composer expressed the following opinion: “Beauty must appeal to the senses, must provide us with immediate enjoyment, must impress us or insinuate itself into us without any effort on our part!”<sup>5</sup>. This is the main motto of the composer, his sound ideal – to praise the beauty of the world in the entirety of symbolic expression.

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<sup>1</sup> Kokoreva, L. (2010). *Claude Debussy: the study*. Moscow: Music. P. 12.

<sup>2</sup> Kokoreva, L. (2010). *Claude Debussy: the study*. Moscow: Music. P. 33.

<sup>3</sup> Klimova, N. (2011). “*Pelléas et Mélisande*” C. Debussy To the question of the essence of French musical symbolism. *Kyiv Musicology*. Kyiv. P. 98.

<sup>4</sup> Yarotsinsky, S. (1978). *Debussy, Impressionism and Symbolism*. Moscow: Music. 232 p.

<sup>5</sup> Debussy, C. (1964). *Articles, reviews, discussions*. Moscow: Music. P. 169.

However, in the instrumental music the nonverbal being of sound symbolics “the words that sound” puts the traditional allegorical sense on the back burner.

The composer gravitated towards exclusively musical, nonverbal symbolism, which predetermines the internal and external conceptual vectors. On the one hand, the musical cryptography of C. Debussy created various sound structures – motives-symbols (melodic-intonational and rhythm–texture complexes), which characterize imaginative symbolics of the programming content and sound-symbols (tones, fixed intervals, consonance) that uncover the hidden meaning of “tonal symbolics” (expression by L. Kokorieva<sup>6</sup>) in the composer’s text.

On the other hand, these sound structures, acquiring the corresponding instrumental embodiment, personify through timbre-acoustic characteristics of the musical instrument. Phonic properties of the sound-tone (timbre, dynamics, pitch, volume, space localization) make the “inner life” of the musical sense perceptible, where the artistic conscious is directed by imaginary sound images in their specific verbalization through the instrumental image. This is the way the semantic field of the instrumental symbolism is created.

The unity of perception of seeable (imaginative) and conceptual (symbolic) in the system of its creation – the instrumental birth of sense – mirrors the nature of sound –image thinking of C. Debussy, which gravitates towards sound-symbolic perception and reproduction of reality. Such way of artistic thinking may be called eidetic, which means thinking by “clear” or absolute phenomena of musical sense – sound images. In such a way, the music of C. Debussy uncovers the specificity of sound-image thinking, which in the dynamics of formation-contemplation over the beauty of the instrumental-sound image, directs “the reflecting conscious” of a human being to the hidden fundamental nature of the musical Logos.

Postromantic “illusory-pedal pianism” of C. Debussy<sup>7</sup> resulted in the birth of the new idea of the instrument. The interrelation between space qualities of sound and artistic-acoustic capabilities of the pianoforte is stipulated by synaesthetic paradigm of sound image thinking, which reflected in strengthening the meaning of the visual threshold in music and art in general. In this sense timbrecolouristic palette of “Estampages”, “Images”, prelude of C. Debussy is close to searching for transmission of visible, hearable and perceptible in the artistic canvas of Claude Monet, Pierre-Auguste Renoir,

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<sup>6</sup> Kokoreva, L. (2010). Claude Debussy: the study. Moscow: Music. P. 146.

<sup>7</sup> Gakkel, L. (1976) Piano music of the XX century: essays: Moscow-Leningrad: Sovetskij kompozitor. P. 21.

symbolist poems of Stéphane Mallarmé, Charles Baudelaire, Arthur Rimbaud. The transmission of the sound sensation of nature, the metaphoricality of the sound representation of images is agreed in the music of Claude Debussy with synchronicity and symbolism of sound sensation, determined by auditory spectrum, poly harmony and spatiality. Herewith, as S. Chashchyna puts it, the role of timbre-phonics resources and articulatory performance techniques dramatically increases up to their individualization, which leads to the thematic function of sound colouring and sound extraction technique<sup>8</sup>.

Within the meaning of Claude Debussy, the pianoforte sound and space act as symbols of eternal ideas, as long as their primary properties renew – metaphysical character, sound contemplation, dipping into the fundamental nature of sound, the symbolism of outlook. This to some extent coincides with religious-philosophical ideas of Ancient Eastern Civilizations regarding sound-absolute as a philosophic category, treating the laws of space and time organization, the ontological essence of the Universe.

Thus, Claude Debussy was one of the first composers for whom the sound image of the piece of music had not only aesthetical meaning but also served for the achievement of the main goal – extension of the limits of sound image conception and thinking which affords the opportunity to see and hear the words “in a new focus”. The set goal was a kind of a push to the artistic discoveries of the composer.

A brand new vision and the way of modelling the sound image of the world were revealed in the multiplicity of senses and way of sound, embodied in nonverbal – sound form with the participation of musical-content and extramusical associational ideas. The sound as a physical, psychological and artistic phenomenon “is targeted” through the following spatial features, like weight, volume and density. A creative search of the composer, directed to revealing “the inner life” of musical sound, manifested itself on the phonic-acoustic micro-level of the musical piece and compositional macro-level. This led to the development of the role of individual dynamic, timbre, articulatory and spatial features of the sound as “a living musical body” (L. Gakkel<sup>9</sup>), the increase of their semantic charge on the musical time unit.

The direction of the composer’s attention to the sound microstructure (attack, development, retardation phases), illumination of its timbre-colouring

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<sup>8</sup> Chashchina, S. (2012). Instrumental creativity of Claude Debussy: from sound-as-an-atom to sound-as-a-process. *Musicological forum-2012*: Proceedings of the international scientific conference 19–22.11.2012. Moscow: Russian Academy of Music named after Gnesins. P. 12. Retrieved from: <http://test.gnesin-academy.ru/sites/default/files/docs/Chashchina2Mb.pdf> (accessed 10 January 2020).

<sup>9</sup> Gakkel, L. (1976) Piano music of the XX century: essays: Moscow-Leningrad: Sovetskij kompozitor.

properties by mode and harmony means, are reflected in the architectonics of the musical form, which not always coincide with classical principles. Processual nature, which becomes active in the process of listening attentively and reproducing the sound drama by the performer on various scale levels, forms an expressively-conceptual symmetry between micro- and macro-processes of time and space model of the piece of music, as it is evidenced by the transformation of the romantic concept of the sound from the atomic (sound-atom) into postromantic – processual (sound-process)<sup>10</sup>. The sound is treated not as a material but as a model, a concept that contains many conceptual boundaries of the sound image of the world becomes not only a style-forming factor of the pianoforte music of C. Debussy but also an important dominant character in the XX<sup>th</sup> century music.

Air atmosphere, cloudiness of sound expression and “overtone principle of writing” (L. Gakkel<sup>11</sup>) of C. Debussy caused the peculiarity of treating the timbre-acoustic capabilities of the pianoforte. Regardless of the composer’s tendency towards “muted” sounding<sup>12</sup>, the composer advanced claims on the pianoforte, as the solo concert instrument, to which there are subordinated the most diverse inflexions of sounding with the use in equal measures both the right and the left pedals. A special impression on the audience during the performance of C. Debussy made the richness of pedal effects (long-term bass sounds, organ points, vibrating pedal (“half-pedal”), a combination of different pedals)<sup>13</sup>.

Extension of sound and expressive capabilities of pianoforte is agreed with the internal psychological preconditions (which are based on the intersection of various modalities of perception – hearing, visual, tactile-kinesthetic), as well as with the external parameters of acoustic environment (architectural, acoustic, reverberation characteristics of the rooms).

Thus, the desire to “see and hear the world in the other light” (dictum by H. Orlov) afford the subject of creative work unlimited opportunities to express the deep-laid, voluminous and multidimensional sound image of the world, which is stipulated by the transformation of the romantic concept of the sound and the pianoforte in the postromantic model of the spatial impression of the instrumental sound.

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<sup>10</sup> Chashchina, S. (2012). Instrumental creativity of Claude Debussy: from sound-as-an-atom to sound-as-a-process. *Musical forum-2012: Proceedings of the international scientific conference 19–22.11.2012*. Moscow: Russian Academy of Music named after Gnesins. P. 2. Retrieved from: <http://test.gnesin-academy.ru/sites/default/files/docs/Chashchina2Mb.pdf> (accessed 10 January 2020).

<sup>11</sup> Gakkel, L. (1976) Piano music of the XX century: essays: Moscow-Leningrad: Sovetskij kompozitor. P. 21.

<sup>12</sup> Yarotsinsky, S. (1978). Debussy, Impressionism and Symbolism. Moscow: Music. P. 190.

<sup>13</sup> Long, M. (1985). At the piano with Debussy. Moscow: Soviet composer. P. 111.

Onto-sonological sensation of the music was also determined by the stylistics of the impressionism. Debussy follows the researches of painters in the sphere of transmission of visible, heard and felt space not only in the momentary impressions, moments of the time but also in the canvas. “The Joyful Island” (1904) – a piece is monumental by its form and quasi-orchestral writing, which oversteps the limits of the pianoforte style. The sound-image thinking of the composer is polytembral (provides thinking by orchestral timbres, which are the symbols of artistic epochs – the flute, violin, horn or ideally – the oar); polygenre (predetermined the use of dance rhythms, rhythm and intonations); polysemantic (sound play with images and their meanings). This is a kind of musical transcription to the picture *The Embarkation for Cythera* by Jean-Antoine Watteau<sup>14</sup>. Three themes – a joyful tone of the first theme transfers the image of “festive season in Rome” (an expression of Marguerite Long) or “foaming wave” (A. Alshwang<sup>15</sup>), which sounds like a calling. The dynamic tone is kept until apotheosis – hearing of metal tubes with the whole-tone rising motion and dancing theme (A-major, 3/8), which are hosted in a coda.

Unleashing the inner potential of the sound or a complex of sounds (distance, chord, figuration) as a self-sufficient sonorous element with the individual timbre-registered, dynamic and articulatory characteristics, observation over his inner life on the macro-level of the musical whole gives birth to a new principle of sound organization, related to the functional logic disorder. This stimulated the composer to the resemantization of the musical language, expansion of the phonic properties of speech system in the conceptual field of the instrumental forms of expression.

C. Debussy’s sound images the same as pictorial ones are born spontaneously, instantaneously, even uncontrollably, as a sketch, therefore, there might be heard the spatiality, lightness and “aquarelle” of forms in his music. A sense of colour and light in “The Sea”, “Nocturnes” or “Games” by C. Debussy “almost visible” as “a free and unconstrained movement of sonic flows”, “much closer to the direct feeling of the animated nature”<sup>16</sup>. It was stipulated by the well-considered and painstaking attitude of the composer to all even the smallest details.

The development of texture type thematism is carried out according to the principle of “musical montage” (E. Denysov). Motivic work of C. Debussy impresses by free quasi-improvisational variation of the intervalics based on

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<sup>14</sup> Alshwang, A. (1963). The piece of K. Debussy and M. Ravel. M.: State Music Publishing House. P. 82.

<sup>15</sup> Ibid

<sup>16</sup> Denysov, E. (1986). Contemporary music and problems of the evolution of composer technique. Moscow: Soviet composer. P. 111.

the modal-harmonious complex which is felt in the music of Anton Webern (“permutation of the series and its meshes”, which is projected both on the horizontal and vertical of the texture). According to L. Hekkel, the C. Debussy’s style is characterized by “phonic principle” of writing, “an illusion of timbres”, “the polyphony harmonic layers” – “harmonic bodies”.

In the pianoforte art of C. Debussy there occur the expansion of the artistic functions of the sound, timbre, harmony, mode, which is the evidence of the composer’s gravitation towards sonorous logics of the pianoforte writing. It is manifested on different levels of the musical whole: phonic – the sound-tone as the “harmonic nucleus” becomes the main sense-forming element of the musical language, the source and the pivot of the composition development; texture – the correlation between the sound relief and background complexes (density, weight, volume, space localization), the values of which influences on spatial – volume model of the sound structures organization; tonal-compositional – polymodality, which form the time aspect of the sound perspective.

The originality of sound colours, timbre coloristics of writing, phonism, spatial model of sound organization, polymodality of the composer’s writing of C. Debussy emphasize the trend, which became characteristic for the whole XX<sup>th</sup> century music – this is the intensification of the meaning of the phonic and compositional levels of the musical whole, which is evidenced by disconcentration of thematism to melodious singing warm-up, focusing on the sphere of timbre-phonic sense of rhythm, which in its turn leads to weakening of tone relations in the music development.

In the creative works of C. Debussy, there were drawn up the new ways of timbre- coloristic renewal of the pianoforte texture as the time and space model. The starting point in it was the concentration of attention on the plastic nature of the pianoforte sound which led to increasing of the role of timbre, colour, sonority, phonism as the main means of form-making. The main role in the reproduction of the pianoforte sound image play the articulatory techniques and ways of sound extraction, dynamic and registered amplitude, the nature of the interaction between texture movements and timbre complexes (intervalics of vertical complex, the nature of tones distribution, chord consonance). All the above-mentioned in combination with the performance mastery creates an inimitable sound image of the pieces of music, namely its timbre coloring.

The instrumental timbre personifies in the context of associative and imaginative characteristics of the music: the images of Pan, the sea, clouds, landscape backgrounds, which transmit the vibrating atmosphere of the air, an iridescent play of waves and clouds. There are used different techniques coloristic writing – the coloristic treatment of harmony, timbre, texture, subordination of the melodious thematism to the background one, an introduction of the variable-based development method.

Impersonation and objectness, the feeling of the living plasticity of the sound are peculiar not only to C. Debussy but the French music in general<sup>17</sup>. The main condition for the sound-image thinking becomes the live demonstration of pictures and phenomena, reflected in the specific instrumental – acoustic images.

The poetics of C. Debussy's pianoforte is extremely diverse, is full of the composer's impressions about the environment in all its diversity, which is instantaneously caught and transmitted in the spatial sound-image imagination. The typology of sound-images in pianoforte creative works of C. Debussy is presented in the following patterns: a musical landscape, a psychological profile, genre-character episodes, ancient genres, artistic and associational programming, "clear" or absolute miniature.

The world of nature was always an unchangeable source of the composer's inspiration. Most images of the instrumental music praise the contemplative images of a human being, staying face to face with nature. Through the lens of music-like natural beauty and hedonistic concept of joyfulness in contemplation over it, the composer sprinkles the light images of calmness, melancholic sadness, going past "darkness" Verlaine's motives of the solitude, grief and skepticism, "The Flowers of Evil" by Charles Baudelaire. Metaphorical parallels between natural disasters and inner state of a person connect the poetics of symbolism with attempts of Claude Debussy as the impressionist composer to feel "the music everywhere" (as Verlaine put it). Therefore, the basis for the sound-image thinking of Debussy is the pictorial principle of "dissolution" of the image of human being against the background of the landscape, effects of light and shade and the colour. Valuable is not the similarity of appearance but the contemplation itself, not the inner condition of the one who contemplates, but the influence on the sound image of light perception by the recipient. It causes the increase of the volume of the sound space of the pieces of music, where the main constructive function performs the chord-harmonious complex with its timbre-sonorous characteristics.

An individual sound sensation of the world and the peculiarity of the artistic manner of C. Debussy consists in the unity of phonism and spatiality, which is created due to artistic and pictorial vision and for the achievement of the sound image authenticity. The phonism is felt in the multiregistered composition of the texture with high contrasts, which emphasizes sound fullness of the harmonic vertical and the wealth of timbre-sound palette of the horizontal. The associative relation with spatiality causes a polyphonic texture, which is divided into the background and basic layers. The

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<sup>17</sup> Asafiev, B. (1975). French music and its modern representatives. Foreign music of the twentieth century. Moscow: Music. P. 113.



background layer in the instrumental texture becomes the means of creation of the sound (registered) perspective, thanks to which the sound of chords, sound connections continue in space and time. In the background sound space registered height frequently coincides with the width of the location of the thematic nucleus in the filling-in parts followed by registered transference. In such a way there is created a space of tone-painting, wherefrom the very beginning of the piece of music there is established an atmosphere of diving into the internal contemplation over the world.

Love for the pianoforte is manifested in special magic sounds sensation of the instrument, which Marguerite Long characterized in the following way: “How to forget the flexibility, softness, and depth of his touches! Alongside with that he was sliding over the keyboard with such an incredible tenderness and was pressing it, achieving the sounds of unprecedented expressive strength. Here is his secret, the pianistic enigma of his music. Therein lies a special technique of C. Debussy: softness with every touch and colouring he achieved by only playing the pianoforte”<sup>18</sup>.

The pianoforte sound of Debussy is energetically saturated with “breathing” pedal. The psychological dive into the organized sounding is inherent in such sound aesthetics, where the tenderness and daintiness of harmony were emphasized. The images of sound require the use of the following epithets “transparent”, “velvet”, “light”, “airy”, “azure”, “delicate”, “tender”, “quivering”, “weird”, “deep”, “secret”, “smooth”, “unlimited”, “damped”. Atomic strength, radiation of sound, sound euphoria and hedonism – all these surrounded Debussy. The pianist has to feel the sound with the tips of the fingers. Even the dynamics of forte is achieved with a maximum pressing the keys preserving the softness of touch. Such technique of sound extraction is stipulated by the articulation details, such as divisi, tremolo, which under no circumstances does not decrease the sound intensity. The absence of timbre-dynamic “pressing” the keys was also stipulated by the dynamics of the piano, pianissimo in combination with author’s instructions “tres soutenu” (very composedly), “doux et expressif” (tenderly and expressively).

## **2. Poetics of sound images in the pianoforte creative works of Claude Debussy**

The poetics of sound images in the creative works of Claude Debussy is characterized by the following typology:

1. Sound representing sound images are based on imaginative and associative perception and the principle of sound-imitation. It embodies the

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<sup>18</sup> Long, M. (1985). At the piano with Debussy. Moscow: Soviet composer. P. 36.

visible, seeable and hearable real worlds of sound images, in other words, translates everything “visible through the hearable” (as V. Tsukkerman put it). To the above-mentioned refer the sound images, which are connected with any manifestations of the sound natural environment.

2. Artistic-associative sound images cause synaesthetic parallels and interspecific relations with other arts (poetry and fine art), which stimulated the composer to the creation of program pieces or cycles of pieces.

3. Symbolic sound images – reflect not only the subjectivity of sensual and emotional perception but also model the inner condition-the feeling of the image. These are the images-symbols of the “perpetual motion of nature”<sup>19</sup>, which are distant prototypes of the romantic world, ideal of the travelling artist, the images of the time (the ancient world, medieval period); folklore images, landscape images (embodiment of different emotional states, romantic sensuality, spring freshness), which transmit the theoretic contemplation of the world, aspiration for the romantic beauty and an unattainable ideal of everlasting happiness, calmness.

The above-mentioned types of sound images act in C. Debussy’s creative sphere of concepts as dominant image-bearing spheres, symbolic structures, “bundles of the world view”. For example, the image of water, which is often used by the composer in the program names of the pianoforte, orchestral pieces of music, performs the function of the archetypal symbol, “a marker of purification, renewal and renaissance in the Biblical discourse” (as N. Shvydka put it)<sup>20</sup>. The sound image of water in the creative works of C. Debussy was given a special meaning, in other words, was symbolically reconsidered. It was primarily the image of clear water, which reflects the world in its conceptual many-sidedness, allegorical incapability to depict the reality as a fixed verity, clearing the consciousness out of everything that was in the past. The sound image of water reproduces a timeless interpretation of the everlasting source of the world reflection.

Let us enumerate the basic principles of the sound image thinking of C. Debussy, which were marked, in the interpretation of the sound image of pianoforte: sound visibility, audiovisual aids, the physical sensation of the instrumental sound; time and space sensation of the instrumental texture – from separate tone to background structures; the introvert type of the sound-musical expression, absence of conflictive dramatism. These features make the spatial-contemplative type of sound image thinking of Claude Debussy.

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<sup>19</sup> Kunitskaya, I. (1978). Musical landscape of Debussy. *Problems of landscape in European art of the 19th century: materials of the scientific conference*. M.: Soviet the artist. P. 287.

<sup>20</sup> Shvydka, N. (2015). The archetypal symbol water as a marker of purification, renewal and renewal in a biblical discourse. *Theoretical and applied problems of current philology*. Vol. 1. P. 160. Retrieved from: [http://nbuv.gov.ua/UJRN/tppsf\\_2015\\_1\\_24](http://nbuv.gov.ua/UJRN/tppsf_2015_1_24). (accessed 10 January 2020).

The interpretation of the sound image of the world in the creative works of Claude Debussy is related to the formation of the timbre-sonorous concept of the sound, which appeared to replace tonal-harmonic principles. The sound innovations of the French composer provided the psychological, graphic-semantic and semiotical transformation of the sound image of the world, stipulated by sonorous (“pantimbre”) method of musical thinking<sup>21</sup>. Sonorous principles of interpretation of timbre abound in pianoforte preludes of Debussy: an effect of sound “spot” with pentatonic glissando, coloristic comparison of registers, triads, chords, expansion of texture.

In the pianoforte texture, there were distinguished the features of the orchestral writing of C. Debussy: three-line score, register decomposition, magadizing, chord parallelism, repetition, quasi-sonorous texture, which create the spatial effect of sounding. Pianoforte pieces of C. Debussy “sound as orchestral scores, where the voices live their independent life of solo instruments, and all the sound extraction techniques are strictly differentiated according to their colour (“timbre coloured pianoforte”) – as Yu. Kudriashov put it<sup>22</sup>.

To the C. Debussy’s favourite orchestral timbres belonged woodwind instruments and bowed instrument, as long as only due to them it was possible to achieve the most expressive and rhythmical diversity. The example of tonal personification of “clear” instrumental timbres is Sonata for Flute, Viola and Harp, where the Flute embodies the image of nature, the Viola – emotional softness, and the Harp – the transparence of the world<sup>23</sup>. Timbre semantics is related to the composer’s ability to identify the colouring of the sound of this or that musical instrument with a specific image, the inner state of mind or a mood, which appears when observing the changes taking place in the world.

Debussy felt the nature of each musical instrument perfectly well, was able to find for each of them the specific musical replicas, intonation expressions, using the whole technical potential. Unforgettable for the audience remains the images of the flute sounding in “The Afternoon of a Faun”, the English horn in “Clouds” from Nocturnes for the orchestra etc.

Taking into consideration the knowledge of the laws of acoustics, the knowledge of the overtone capabilities of timbre, harmony, C. Debussy considers chords as the “sound autonomous complexes”, the components of the spatial sonorous field, where even human voices are treated as a colourful element. The sonoristic interpretation of the sound is based on free play and

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<sup>21</sup> Kudriashov Yu. (1985). The influence of Debussy on the timbre thinking of the twentieth century. *Problems of musical science: Collection of scientific works*, vol. 6. Moscow: Soviet composer. P. 245.

<sup>22</sup> Ibid. P. 271.

<sup>23</sup> Ibid. P. 249.

movement of tones, chords, harmonic complexes, which have a different structure, dynamics, register distribution. Herewith the sound complexes-spots dictate the terms of thinking by relief-phonetic timbre spectrums – a colourful, phonetic interpretation of the texture material, which causes new sound image presentation and associations.

The diversity of timbre colours of the pianoforte sound image is the evidence of the transmission of principles of orchestra writing and the wealth of orchestral colours to the pianoforte texture, which resemble the palette of impressionist painters. The whole attention of the composer was concentrated on the expression of the smallest details, coloristic variation of the image, enriched by the possibilities of time and space contrasts and non-conflict modulations. For C. Debussy it was important to transmit the instantaneous, momentary impressions, comprehended by “spiritual vision” of the world. Therefore, the uppermost in the C. Debussy’s music is not only the dramaturgic unfolding of the image. The attention is concentrated around one moment in time – an image of impression, presented in different shades and details. On the one hand, the instantaneousness, laconism and semantics of the detail is the evidence of the gravitation towards miniaturism. On the other hand – the spatial lightness was fixed in a complex of texture-performance means<sup>24</sup>. Different coloristic effects, picturesqueness, symphony and orchestra nature of writing inherent in many pieces of music by C. Debussy, is the evidence of the intensity, comprehensiveness of the composer’s thinking.

Pictorial impressionistic aesthetics of young and mature C. Debussy to some extent is reflected in the sound image world of his late creative works. The pieces of music created within the period from 1914 to 1918 – Twelve Etudes for Pianoforte, as well as Sonata for the Cello and pianoforte, Sonata for Flute, Viola and Harp, bring “neo-classical” accent in the sound image world of C. Debussy. Appealing to stylistic stores of the past epochs, the composer suggested own interpretation of the form, harmony, mode, rhythm, motive and intonation complex and development scheme in the dramaturgy, which is the evidence of the role of the founder of new musical ontology of the XX<sup>th</sup> century, which uncovered the innovative methods of reproduction of the sound image of the world.

During the late period, the impressionistic “colouring” of the sound thinking of C. Debussy, who was characterized by the ability to create the effects of twinkling, edge fuzziness, smoothness of mode and harmony forms, conflicted with “cleanliness of timbre”<sup>25</sup>, which reveals the aesthetics of the

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<sup>24</sup> Dovzhinets, I. (2006). Plenary effects reproduction in piano music (The thesis of Candidate of Art Criticism). Odessa National Musical Academy named after. A. V. Nezhdanova. Odessa.

<sup>25</sup> Izmailova, L. (1971). Pure harmonic tones in the music of K. Debussy. *Musichology*: collection of books. Art. Vol. 5. P. 187.

beauty of the unicolor touch (as in the divisionism – the separation of colors into individual dots or patches which interacted optically). Over the last years of the composer's life, the pianoforte music was characterized by an aspiration for tone-painting with "clear colours" as a manifestation of cleanliness and locality of mode-harmony style<sup>26</sup>. It creates a colouring of clear, refined sound vibrations, uniformity of sound forms with the focus on listening to clear timbres (consonances, natural-diatonic combinations, instantaneousness of changes of intonation and harmony contours). All the above-mentioned is indicative of the fact that the composer "saw the world, not the colours"<sup>27</sup>. Timbre functions as a colourful-phonic element and a structural factor (timbre-intonation unfolding of the sound idea, timbre differentiation of the tonalities stipulates the dramaturgical principle of contrasts – comparison of the parts of the composition).

Image-expressive characteristics of "clear timbres" uncover the fastidious world of sounds of the late Debussy: sparse flowers, illusionary timbres, twinkling of double lines, "vibrating" unisons. In combination with program conception of the pieces these sound images push the boundaries of program miniature, as long as they become an inseparable part of the sound image of the world at the beginning of the XX<sup>th</sup> century.

During the third period of the creative works (the years 1903–1917 according to periodization of A. Alshwang) Debussy "was going to meet the trends of artistic thought, which appeared to replace the impressionism"<sup>28</sup>. His late pieces were characterized by polytonality, polygenre, drive to texture multilayer and in general to the extension of the sound range of expression. The sound complexes combined the multiplicity of images of the world in the contract synchronism of the polyphonic vertical, genre differentiation, which reflects the superposition of different emotional reactions.

The unfolding of the sound images takes place on the basis of the dynamics of form making pulse. The style of late pieces is characterized by "a harmony of clear sound forms"<sup>29</sup>, such as quartal superposition, sound complexes within the limits of non-harmonic scale, whole-tone scales, free interval combinations, mode-harmony joining of different texture layers, which is indicative of the presence of polyphonic pithiness.

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<sup>26</sup> Ibid. P. 185.

<sup>27</sup> Ibid. P. 186.

<sup>28</sup> Kunitskaya, I. (1978). Musical landscape of Debussy. *Problems of landscape in European art of the 19th century: materials of the scientific conference*. M.: Soviet the artist. P. 9.

<sup>29</sup> Izmailova, L. (1971). Pure harmonic tones in the music of C. Debussy. *Musicology*. Vol. 5. P. 188.

Let us appeal to analysis. The program title of the Suite for two pianofortes “in white and in black” (“En blanc et noir”, 1915) is an allegorical hint, which corresponds to symbolist aesthetics – a principle of “the expression of the inexpressible”. The antithesis of white and black is the symbolist projection of the perpetual theme of the human life drama: light and darkness, love and death, which run through almost all the creative works of C. Debussy (especially in *Pelléas et Mélisande* (opera). The images are just at the hints in the titles dedicated to prominent people, contemporaries and friends of the composer and in small poetic epigraphs.

Yu. Kremliev points at the fact that the suite is directly related to the theme of the war (1914–1918). If the first part, as the scholar puts it, is the “tone-painting of the hustle and bustle of the war”, then the second one is the “tone painting of the military landscape with the echoes of fanfares, disturbing noise, distant gun fires”<sup>30</sup>. However, the expressed sense is not in depicting the horrors of the war, sorrow over those killed in a battle but in avoiding everything negative. According to C. Debussy, “the war is the state that contradicts the thought”. The contrast between the parts mirrors the collision of the hustle and bustle of Paris at war and absolute calmness, presented by nature, a possibility to create in silence, which was found (during the trip to Pourville made from July to October 1915) and lost for a long time.

An inspiration to create the suite “In white and black” was stipulated by the events in the country at war, however, there was felt a sound image method of thinking of the mature C. Debussy, who mirrored the takeaway from summer trip on the sea beach and his recollections about his last visit to Russia at the invitation of Serge Koussevitzky and Alexander Siloti.

The first part of *Avec empotement* (Fervently), dedicated to Serge Koussevitzky opens an epigraph from libretto by George Barbier and Michel Carré to *Romeo and Juliet*, an opera by Charles Gounod. It was created in Sonata rondo form: A B C A<sup>1</sup> – C – A<sup>2</sup> B<sup>1</sup> C<sup>1</sup> A<sup>3</sup> – coda. The variation changes taking place within the limits of rondo form accumulate the semantic load of romantic-connotative genre types (scherzo, waltz, march) and principles of form-making (the mix of features of rondo, sonata and variation form, through the development of the form of the unified type period). Genre and style “grounding” of the main sound images-themes – playful, ringing, fanfare, scherzo, melancholic, is based not on their kaleidoscopic but on the adjusting combination according to the principle of mutual transition-transformation.

The role of refrain plays the primary aria, built on Baroque principles of the unfolding of rhythm and texture formula, which expresses the symbol of perpetual motion. The general forms of motion (figurative thematic material)

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<sup>30</sup> Kremliev, Yu. (1965). Clod Debussy. Moscow: Music. P. 684.

personify through the genre-dancing archetype of the waltz. The symbol of perpetual motion, an aspiration for romanticized expression of sound sensation are associated with following words of the epigraph: “He who stays in his place and does not dance quietly admits to a disgrace” (translated by Oleksii Mashystov). Colouring-figurative background of the playful theme-image sets an impulse to a non-stop movement, and quasi-improvisation, prelude – spontaneous and undetermined. Rhythm-texture complex of waltz brings closer to pictorial impressionism – gravitation towards depicting of the world in ever-changing takeaway from the objective world. Colouration is the main function of the figurative thematism.

On the other hand, in the first part, there were mentioned “dancing”, “scherzo” and “march” imaging and their transformations. The use of genre at the bottom of dramaturgy of the instrumental forms, formed in the late creative works as “fixed genre-image zones” (the term of I. Umnova), are connected with the transformation of the theatrical principles of thinking into the pianoforte music. Besides, the composer used the principle of polygenre dramaturgy. The expository section is constructed from plot-developed blocks, poly-thematic comparison of contrast episodes. Dramaturgy is traditional, with a culminating point in the episode before the coda, however, on the other hand, multicomponent symphonic. The example of the immensity and laconism of writing, long-form thinking, through unfolding principle. The primary existence of a conflict of two spheres is substituted for the unity of contrasts. The acceptance of coupling of actions different in time based on the combination of rhythmic, timbre, genre and texture layers.

The second part – Lent. Sombre (Slowly. Sullenly), dedicated to the lieutenant Jacques Charlot, who died in 1915. The epigraph “Ballad against the enemies of France” by François Villon opens it:

Prince, may the bright-winged brood of Æolus  
To sea-king Glaucus' wild wood cavernous  
Bear him bereft of peace and hope's least glance,  
For worthless is he to get good of us,  
Who could wish evil to the state of France!

The theme of Luther's chant, which lies at the roots of the section, contradicts the sound play of the previous part. If the first part is associated with white, then the second one – with black, its tragic antipode. In the first measures, the tragic emotions amplify with the drop of the parallel third, which culminate with organ point. The tragic atmosphere is interrupted by the chord complex with sharp *sf* that sounds like a burst or despair. The phonic complex is made with two sound archetype – low, distant ringing sound, which develops in the culmination points into alarm bell and sounds of the last trump, fanfare. In the second section, there is reproduced the noise of

approaching military march. The theme of the march is based on the chord complex in combination with fanfare and alarm bell in the culmination. In the coda the semantics of tonality – *C-dur*, dynamics – *ff*, motive complex, as a hint at the intonation of Marseillaise, graphically reproducing the victory over evil.

The third part (Scherzando) is dedicated to “My Dear Friend – Igor Stravinsky” and has an epigraph from the poetry of Charles of Orléans: “Winter’s harsh cold...”. Motive work with folk tunes – ascending thematic sound-timbre complex – the basis of the compositional technique of C. Debussy. The motive becomes the main structural element of the development, as long as it accumulates the energetic impulse, structurally and by means of timbre arranges the varying transformations of all the elements that interact both vertically and horizontally, avoiding traditional participation in the development of phrases, sentences and periods. Herewith the thematic function belongs not only to the melody but also to the harmony, rhythm, mode, and timbre. The form consists of laconic themes-motives, the smallest melodic meshes, from which “grow through” in the counterpoint combination their invariants and the whole form in general. The composer handles microstructures, filigree elements, laconic strokes-touches.

In such a way, noticeable for the sound symbolism of the late creative works of C. Debussy is the saturation of the postromantic view of life with kaleidoscopic play of sounds-impulses, images-concepts. It predetermines the type of the suite organization – macro-cycle, in which the independent micro-cycles (sections of the forms) are arranged. Such distribution reflects the logics of the dramaturgical development, established in the process of the individual-author’s semantization of the verbal, genre, thematic and sound images-symbols:

1) verbal symbols – title, epigraph, subtitles, stage directions as character elements which perform the function of a metaphor;

2) genre-image symbols – typify through genre and form-making models, fixed in classical-romantic age (scherzo, waltz, march, “the mix” of features of rondo, sonata and variation forms and peculiarities of the construction of the instrumental miniatures – throughout development of the form of the single type period);

3) sound images-symbols – sound archetypes (ringing, a chime of bells, fanfare), sound complexes (micro-themes, motives) ascending whole tone tetrachord (a symbol of tragic ending, a harbinger of death);

4) sound-symbols – reference tone B (the Dorian mode) as a symbol of trouble, worry, fear.

The enrichment of classical models of the form with the innovative ideas (texture solutions, which uncovered timbre colouring of the pianoforte sound



image, expanded the spatial properties of the musical sound), favours the renewal of the sound form, the increase of the role of the performer's thinking in the reproduction of the sound plasticity (articulation, dynamics, agogics, pedalization) and perception/seeing of the multidimensional conceptual space by the audience.

The sound poetics of C. Debussy's pianoforte is distinguished by lyric fineness, refinement, attention to every detail (harmonic idiom, texture formula, rhythm and intonation), multidimensional gradation of the sound colours within the limits of *p* – *ppp*, the diversity of timbre-dynamic, agogical nuancing. At the same time the dramatic collisions at the beginning of the XX<sup>th</sup> century further significantly extended the limits of image-conceptual and timbre-dynamic means of artistic expressiveness, which leads to transformation of the sound image of the pianoforte pieces of music in the creative works of the XX<sup>th</sup> century, which predetermines the end of modern European world picture (in the culture of the XVII–XIX<sup>th</sup> centuries) and the beginning of the Contemporary history.

The new perception of the living reality (contemplation of the world, split personality and the world, dissociation from sociocultural context) was implicated by the composer with the symbolical images and senses. An important role in the interpretation of the sound image of the world played such properties of creative thinking of the composer as the intuition, imagination, fantasy.

The basis for the dramaturgical plan of his creative works became the adjusting method of the accompanying the musical-sound texture blocks, where the sound becomes the central element. The unfolding of the timbre-sounding field is considered by C. Debussy as the “sound magic”, a secret transformation of the anthropomorphic world picture into the illusory, the world contemplative “poetry of sound”.

Notwithstanding the traditional expectations of the audience, the sound world of C. Debussy's music is not genre or style criteria for the language creation. The expressiveness of the formed thematic nucleus, based on the connection of texture chord complexes, distances, motives in combination with wide melodic motions, stipulated by general “breathing” timbre-colouring background of the sound material. As a result, there is heard the overtone layer of pianoforte sounding, there is revealed “the soul” of the instrument, its inner voice. The performer shall reproduce these peculiarities of the post-romantic sensibility of the sound image of the world as a big creative-sound assignment, which reveals the symbolical program content of opus.

Sound dramaturgy of the pieces of music, which is created by means of “stringing”, “escalating” of the sound weight, is treated as an organized

creative-acoustic unity, unfolding in “luxury” of gradations of the timbre soundings. In the mind of the audience arises almost visible world, takeaway from the lyrical confession of the author, which corresponds to the formation of the symbolic type of musical imagery.

## CONCLUSIONS

Sound is an important conceptual element, which integrates the entirety of the sound construction of the piece of music. The novelty of the sound-image thinking of C. Debussy, which is related to general processes, taking place in the musical creative life at the beginning of the XXth century, is expressed in the following points:

- the transformation of the semantic model of the world within the context of historical, conceptual and psychological preconditions of the evolution of the sound-image ideas about space, time, and movement;

- the formation of the concept of sound symbolization of the musical language-speech;

- metaphoricity of artistic thinking, which leads to laconism and aphoristic nature of musical expression;

- consolidation of the role of programming at the expense of extension of the methods and principles of the musical sound representation as a style-making factor;

- psychologization and symbolization of the sound image, which foresees the semantic load on each element of the musical space as a “time moment” in the chamber time and space of the pianoforte miniature;

- enrichment of the expressive means of the musical language (timbre, harmony, texture) with artistic methods and elements of pictorial writing techniques (plein air, water-colour drawing, stroke painting technique, a play of light and shadow);

- the novelty of sound thinking, which is characterized by independence and weakening of functional relationships of the tone, chord, harmony, prevailing of phonism, colouring, “colourful spots”, “stiff” chords, modality, whole-tone, parallelisms by freedom of by-tonal superposition and mode-harmony contrast;

- the spatial sense of the musical tone, which organizes the form and intonation –dramaturgical development – the sound as the process;

- expansion of the timbre-semantic position of the pianoforte as a universal poly-timbre instrument, which causes the search of new approaches to the problem of the performance interpretation, enrichment of the range of performance techniques and means.

Image-semantic, structural characteristics and expressive potential of the musical sound at the same time become the field for the artistic innovation and experimentation in the sphere of individual and author's solutions, theme, dramaturgy and form-making, uncovering of timbre-chord capabilities of the musical instruments. Due to these, there is achieved the potential for the pianoforte playing as the chamber and concert instrument, which has unlimited expressive possibilities. All these become the prevalent features of not only pianoforte creative works of C. Debussy as a representative of the musical impressionism but also of the sound image of the world at a tipping point of the end of the XIX<sup>th</sup> – the beginning of the XX<sup>th</sup> centuries.

### **SUMMARY**

The aim of the paper is to develop the sound poetics of C. Debussy, which reflect the sound image of the world. It is revealed that the specificity of sound-thinking C. Debussy discovers the world-modeling, semantic, timbre-coloristical and time-spatial parameters of musical sound, which broadened the boundaries of the sound-symbolic worldview. It is proved that in the work of C. Debussy, the concept of the sound is based on a spatially contemplative, introvert type of sound-musical expression. Sound dramaturgy of the pieces of music, which is created by means of “stringing”, “escalating” of the sound weight, is treated as an organized creative-acoustic unity, unfolding in “luxury” of gradations of the timbre soundings.

The sound poetics of C. Debussy is determined by the holistic and diverse perception of sound, which is correlated to thinking with sound-images and is implicated in the semiotic structure of a piece of music in signs and symbols related to timbre and instruments. It has allowed us to reveal the nature of the transformation of the sound-image of the world, which consists in widening the sound-musical consciousness of artists and conceptualization of sound-image modelling of reality. Reproducing the world of post-romanticism images, genres, C. Debussy suggested own vision of the sounding space in a new focus of the sound-musical conscious. The composer uncovered the through (deep-volume, timbre-sounding, colour-phonetic) perspective of the sound interior of the piece of music.

The article is based on the integrative approach, proceeding from a combination of general scientific (system, phenomenological) and special onto-sonological method, developed by the author of the article in his doctoral dissertation.

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## **KHARKIV MUSICIANS THE MARECHEKS: ANCESTRY – FINDINGS – NEW RIDDLES**

**Vasyl Shchepakín**

### **INTRODUCTION**

In the history of the Kharkiv musical culture despite the collective and research activities there is a number of well known and dedicated scientists and music regional ethnographers of different times: T. Bakhmet, V. Berlin, spouses V. Bogdanov and L. Bogdanova, O. Chepalov, O. Kononova, V. Kravets, M. Linnik, Yu. Loshkov, L. Lysenko, I. Miklashevsky, V. Osadcha, O. Pinchuk, I. Polska, I. Polsky, A. Rumyantseva, Yu. Shcherbinin, G. Tyumeneva, Yu. Vahranev, Z. Yuferova, N. Zymohlyad, and others, so far, many “white spots” still exist. A number of names of the musicians of the past, who made an invaluable contribution to the formation of the professional music education and performance, were either half-forgotten or unknown not only to the wide musical and cultural community of the Slobojanshchina capital, but also to many specialists in this field.

In the recent decades a whole layer of some deep scientific researches appear, that are devoted to the presentation of the creative portraits (and sometimes of the reconstruction of life and the creative paths) of many famous musicians of the past, whose activities were closely connected with Kharkiv. However, a lot of more names of bright and outstanding personalities of the past – forgotten or half-forgotten, are waiting for the return to the tablets of the Slobojanshchina history.

Despite the existence of a number of scientific publications on the problem of the creative application of their professional abilities on the territory of Sloboda by the foreign, in particular by the Czech musicians<sup>1, 2, 3</sup>, up to these days this perhaps the most significant component of the history of the city musical culture requires some more careful study.

During the last quarter of the XIX – the first half of the XX century, the Czech surname Marechek was well known to the Kharkiv musical

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<sup>1</sup> Shchepakín V. M. (ed). (2005). *Czech musicians in Ukraine : Bibliographic Dictionary*. Ministry of Culture and Tourism of Ukraine, Kharkiv State Academy of Culture. Kharkiv: KhDAC.

<sup>2</sup> Shchepakín V. M. (2017). *Musical culture of the East and South of Ukraine in the second half of the 19<sup>th</sup> – beginning of the 20<sup>th</sup> centuries : European dimensions*. Kharkiv : FOP Panov A. M.

<sup>3</sup> Shchepakín V. M. (2001). Activity of Czech military capmillers in Ukraine in the second half of XIX – early XX centuries. *Culture of Ukraine. Art Studies*, vol. 8. Pp. 198–205.

community, because several generations of this family have been working in the city, covering various musical spheres and vectors of activity. However, unfortunately, at the beginning of the XXI century this musical family appeared to be almost forgotten.

So, the purpose of this work is to try to at least partially fill one of the gaps in the study of the history of development of the Kharkiv musical culture.

This goal led to the following research tasks:

- to outline the musical activity areas of three generations of the Marechek family in Kharkiv;

- on the basis of the analyzed documents from the Kharkiv periodicals, reference publications, individual scientific and internet publications, as well as from the found archival materials, to at least schematically reconstruct the life paths and to recreate the creative biographies of the Marechek family representatives, connected with the musical activity;

- to determine the role of the Marechek musical family in the musical and cultural life of the city in the last quarter of the XIX – the first half of the XX century.

In order to perform the set tasks, the following was involved in the work process:

- the historical approach that allowed us to analyze the lives and the activities of this research work characters in the context of the historical, cultural and political processes, which took place in the corresponding times;

- the method of the biographical reconstruction, which revealed the most significant facts in the life and creative biographies of the Marechek family representatives;

- the musical ethnographic method that contributed to the study of the problem in a close connection with the musical and cultural realities of Kharkiv in the late XIX – the first half of the XX century.

The long-term searches in the Kharkiv archives, the study of the periodicals and reference publications and the mutual assistance in searching for materials on the designated topic of the author of this research work and T. E. Solyanik – the great-granddaughter of the spouses F. V. and N. V. Marechek, who lives with her family in Odessa and without being a musician by profession, has a musical education and is deeply knowledgeable in the musical culture history, including the topics related to the musical activities of her ancestors, as well as the kind provision of a number of archival sources by the curator of the musical and cultural memory of Kharkiv, the founder of the public Museum “The amulets of the musical Kharkiv” Yu. L. Shcherbinin, made this publication possible.

## 1. Kharkiv military kapellmeister Frantisek Marecek

According to the archival materials, provided in the Old German language from the Czech Republic to T. Solyanik, the Czech musician Frantisek Wojciechowicz Marecek (21 October 1834, Slivno, near Mala Boleslava – 20 May 1899, Kharkiv) was the founder of this musical dynasty, he came from a family of a rural tailor Wojciech Marecek, who according to T. Solyanik, in 1871 moved from the Czech Republic to the Russian Empire, having accepted the duties of a free-lance kapellmeister of the orchestra of the 121<sup>st</sup> Penza infantry regiment<sup>4</sup>. In the Russian-language annual Kharkiv calendars and on the pages of the local newspapers, in addition to the mentioned above name and patronymic of this musician, there are at least two different versions of it in the Russian manner: Franz Wojciechowicz and Viktor Vyacheslavovich (the last in the second half of the 1890<sup>s</sup>).

According to the information provided by T. Solyanik from the annual reference publications “The Kharkiv calendar”, in 1871 the 121<sup>st</sup> Penza infantry regiment was stationed in Kursk, the next year it was transferred to Stary Oskol, where it was located till 1873<sup>5</sup>. Since 1874 the regiment was relocated to Kharkiv, where it was located in the barracks on Moskalevka – then it was the outskirts and now it is one of the oldest historical districts of the city.

In his choice of the country and the place of work, the Czech F. V. Marecek was far from isolated, because in the XIX century in the Russian Empire, in particular in the regions of Ukraine that were part of it, there was a significant lack of their own professional musicians, while in the Czech Republic, which in the XVIII century was called by the contemporaries the “Conservatory of Europe”, weighing in on the mass music awareness in any stratum of society – from the Czech aristocracy to the peasants – their significant “overproduction” could be felt, because in those days, when the professional music training at the state level in the Russian Empire had nothing to dream of, in the Czech Republic an extensive system of training professional musicians already operated – from Church schools and private educational institutions to the Prague Conservatory opened in 1811 – the third in Europe after the Paris (1784) and the Milan (1807) ones, the Prague organ school and so on. That is why thousands of Czech highly professional musicians in search of a job and a decent reward for their skills and the ability to put their talent into practice, have held various positions in the musical sphere not only in the Russian Empire, but also in many countries of Europe and the world.

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<sup>4</sup> Solyanik T. E. (2015). *Frantisek Wojciechowicz Marecek* (unpublished). P. 1.

<sup>5</sup> Solyanik T. E. (2015). *Frantisek Wojciechowicz Marecek* (unpublished). P. 2.



The first found mention of F. V. Marechek and the military orchestra directed by him, called namely “The military trumpeters chorus”, on the pages of the Kharkiv newspapers reaches 1876<sup>6</sup>, when in the infantry regiments of the Russian Empire 35-man orchestras “with copper instruments” were set. Soon, in 1883, by the order of the war Ministry it was allowed to introduce woodwind instruments into the military orchestras, along with brass ones<sup>7</sup>.

From the historical documents it is known that the 121<sup>st</sup> Penza infantry regiment took an active part in the Russian-Turkish war of 1877–1878 on the territory of the present-day Bulgaria, in particular in the liberation of Nikopol and in the bloody battles near Pleven, when the regiment lost 27 officers and 955 soldiers of lower ranks only during one battle on July the 18<sup>th</sup>, and also after the occupation of Pleven by the Russian army, in the battle near the village of Girske Bugarove. For the heroism demonstrated in this battle, which took place on December the 20<sup>th</sup>, 1877, the 2<sup>nd</sup> and 3<sup>rd</sup> battalions of the Penza regiment received the St. George’s flags as a special award and the 1<sup>st</sup> battalion received the St. George’s trumpets<sup>8</sup>.

Of course F. V. Marechek being in Bulgaria with his regiment could not help being a participant or at least a direct witness to these battles, because the military orchestra playing was an indispensable attribute of the battles of those times. The words of the outstanding commander O. V. Suvorov became a popular expression: “Music doubles, triples the army. With the cross in the priest’s hand, the flags flying and with the loud music I took Ismail”<sup>9</sup>. The great role of the military orchestras during the battle of Pleven was noted by the historian of military music V. Tutunov<sup>10</sup>. After the end of hostilities the regiment still participated in the taming of the Turks, who rebelled in the Rhodope mountains, then it remained in Bulgaria as part of the occupation forces. Finally, more than two years later, on June the 29<sup>th</sup> 1879, on the day of its regimental holiday, the Penza regiment returned to Kharkiv<sup>11</sup>.

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<sup>6</sup> Kharkov provincial statements. (1876). *The part is unofficial. [On the performance of the 121<sup>st</sup> Penza Infantry Regiment’s Orchestra led by F. Marechek]*. 5 September.

<sup>7</sup> Tutunov V. I. (1961). 250 years of military service in Russia (brief historical sketch). *Proceedings of the military conducting faculty at the Moscow Tchaikovsky State Conservatory*. Moscow: Moscow Tchaikovsky State Conservatory. Vol. 5. pp. 126–140.

<sup>8</sup> Schenk V. K. (1909). Grenadier and Infantry regiments. 121<sup>st</sup> Infantry Penza General Field Marshal Count Milyutin Regiment. Reference book of the Imperial Headquarters. *Military encyclopedia of Sytin*, vol. 18. Retrieved from : <http://www.imha.ru/1144528148-pexotnyj-121-go-penzenskij-general-feldmarshala.html#.XjsVLDIzbbh> (accessed 29 January 2020).

<sup>9</sup> Balyazin V. N. (2007). *Unofficial History of Russia*. Moscow: OLMA Media Group, 2007. P. 49.

<sup>10</sup> Tutunov V. I. (1961). 250 years of military service in Russia (brief historical sketch). *Proceedings of the military conducting faculty at the Moscow Tchaikovsky State Conservatory*. Moscow: Moscow Tchaikovsky State Conservatory. Vol. 5. P. 131.

<sup>11</sup> Levchenko A. (2007). How Kharkiv citizens fought with the Turks. *Evening Kharkov*. 12 March.

Namely under the impression of the Russo-Turkish war during the stay of the 121<sup>st</sup> Penza infantry regiment in Bulgaria, F. V. Marecheka, whose orchestra was attached to the Bulgarian people's irregulars, wrote his work "Shumi, Maritza" – one of the very first version of the Bulgarian anthem, in which the kapellmeister, having added some folklore motifs to the already existing variant, tried to combine more tightly the music with the text of this work, because between these two components, according to Bulgarian researchers, there was a significant artistic contradiction<sup>12</sup>.

Besides the above-mentioned processing of the Bulgarian national anthem, F. Marechek is also the author of polka for the piano "The Joke", printed in 1890 in Kharkiv typography of Adolf Darré on the Moscow Street, 19, the next house where the Marecheks lived<sup>13</sup>. F. V. Marechek also wrote the "Abyssinian Military March", dedicated to the Ethiopian Emperor Menelik II, published in a piano version in December 1897 by the same music printing house<sup>14</sup>. This work was first performed by the orchestra of the 121<sup>st</sup> Penza infantry regiment according to the manuscript during the crowded opening of the Abyssinian exhibition in Kharkiv, which took place on November the 30<sup>th</sup> of the same year in the house of Yunurovsky on Kontorskaya Street. As it was noted by the local press, this exhibition consisted of three sections: the ethnic section, the one of the items of equipment and the section of the results of the Russian sanitary detachment in Abyssinia, with a total of about 400 exhibits, and aroused a great interest of the visitors, among whom there were many foreigners<sup>15</sup>. So, the performance of the military orchestra directed by F. V. Marechek during this event became a bright artistic and cultural event.

It should be noted that the concert life of Kharkiv during the last third of the XIX century took place mainly with the participation of several visiting civilian small orchestras, among which the orchestra "Philharmonic-Germany", headed by G. Gene, stood out for its harmony and fullness of sound, and among the local musical bands that filled the Kharkiv cultural life, almost the brightest orchestra was the one of the 121<sup>st</sup> Penza infantry regiment under the direction of F. V. Marechek, because the common practice of military orchestras in the Russian Empire, as by the way in other European countries, first of all in the Austro-Hungarian Empire, which included the Czech lands – Bohemia and Moravia, Germany, France and others, in those days, except for the use of the orchestra for its intended purpose, i.e. serving

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<sup>12</sup> Vojnikov I. (2017). *History of Bulgarian national symbols*. V. Turnovo: Abagar.

<sup>13</sup> Sozonova V. M., Lubenska N. V. (ed.) (2012). *Ukrainian music editions in the fund of Kharkiv Korolenko State Scientific Library. (1864–1923): a catalog*. Kharkiv: State Institution "Kharkiv Korolenko State Scientific Library". P. 147.

<sup>14</sup> South edge (1897). *Abyssinian Military March*. 8 December.

<sup>15</sup> South edge (1897). *Abyssinian exhibition*. 1 December.

the actual military needs of a particular military unit, such musical groups were indispensable participants and signs of the cultural life of the cities, where the military units were stationed. Thanks to this talented military kapellmeister the orchestra of the 121<sup>st</sup> Penza infantry regiment, in addition to the staff schedule of the performers, playing wind and percussion instruments and a fairly narrow mandatory military repertoire, necessary to accompany the daily drill on the parade ground, parades, guard breeding and so on, significantly enriched its repertoire with secular popular and dance music (in particular, to serve the needs of the summer recreation Park in Kharkiv) and with a separate group of string instruments, which joined the brass during the playing at balls, masquerades and special (festive and solemn) social events, organized by the local community (turning into a so-called “ballroom orchestra”). In comparison with the usual military music bands in the provincial cities of the Russian Empire such an orchestra was a rare phenomenon at that time. As a rule, performers, playing bowed string in such bands include, along with a small number of professional musicians, who could be concertmasters of some individual groups (violins, violas, cellos and double basses), amateur musicians from the composition of the officers, civilian employees of the regiment and (or) members of their families.

Here is a typical announcement of the performance of this group (1889): “On Saturday, April the 29<sup>th</sup> the Kharkiv tram Directorate proposes to arrange some “festivities” in the University garden. The military orchestra of the Penza regiment under the direction of F. V. Marechek will perform several plays for this special program, including “The Great Russian dawn” with the participation of 20 drums”<sup>16</sup>.

F. V. Marechek’s authority as a conductor among the musicians of Kharkiv was so significant, that it was he who was assigned to lead the combined military orchestra, which included musicians from the 121<sup>st</sup> Penza, the 122<sup>nd</sup> Tambov and the 124<sup>th</sup> Voronezh infantry regiments during city holidays and the major charity concerts, the total number of musicians was up to 150<sup>17</sup>. The fact of performing in the same concert of the consolidated string orchestra, which consisted of professional musicians of the Opera and drama theaters, as well as of students of the music school under the guidance of a respected and authoritative musician and conductor in Kharkiv, the director of the music school of the Kharkiv branch of the Imperial Russian musical society of I. I. Slatin, indirectly testifies the corresponding level of F. V. Marechek and of the combined group of military musicians under his direction.

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<sup>16</sup> Kharkov provincial statements (1889). *The Chronicle*. 28 April.

<sup>17</sup> South edge (1896). *The ads*. 1 February.

A confirmation of the orchestra high level is also the fact that in the early 1890<sup>s</sup> this particular group was constantly involved in the production of the city opera by G. Meyerber “Huguenots”, in which in addition to the opera orchestra in the orchestra pit, a brass band on the stage was also used<sup>18</sup>.

For 25 or 26 years of leading the orchestra of the 121<sup>st</sup> Penza infantry regiment, a record period for that times (!), if we compare the time of work of other kapellmeisters with military orchestras in the Russian Empire, F. V. Marechek turned it from a traditional craft-level collective for the vast majority of Russian army enlisted men at the beginning of his career to a well-organized brass band with a high professional training, which was fairly considered by the contemporaries to be the best among several similar orchestras of other military units, whose places of permanent residence were Kharkiv and Chuguev, which was geographically close to it.

To the activity as a kapellmeister, the composing and the organizational spheres of activity of this Czech kapellmeister, it is necessary to add the music and pedagogical activity, because despite the fact that F. V. Marechek did not work in any of the special musical or general educational institutions of Kharkiv, he undoubtedly taught the military band members at least the basics of the musical literacy, playing wind instruments and nurtured their general musical taste necessary for the correct understanding, interpretation and performance of various music, that was part of the repertoire of his orchestra. A confirmation of this statement is the fact that since 1889 in the military units of the Kharkiv garrison they began to organize some small (5–6 boys each) student teams attached to the regimental orchestras, in which children from low-income families capable of music were accepted with full maintenance for a period of 5 years. During this period the military kapellmeisters taught them to play in the orchestra. After the graduation the musicians were required to serve in the orchestra for a fee for two years, after which if desired they were liberated from further military service. In 1897, i.e. at the end of the kapellmeister service of F. (V.) V. Marechek, the number of such pupils in some regiments reached 20 people<sup>19</sup>.

F. (V.) V. Marechek served as kapellmeister of the orchestra of the 121<sup>st</sup> Penza infantry regiment until 1897 inclusively. In 1898 he was no longer listed on the regiment’s staff. However, at the end of February 1899, less than three months before his death, he led the string-and-brass (“ballroom”) orchestra at the Military Assembly probably for the last time<sup>20</sup>. According to the memories of F. V. Marechek’s eldest son, Vladimir, kindly provided by

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<sup>18</sup> Rudenko V. I. (1984). *Vyacheslav Ivanovich Souk: Popular monograph*. Moscow: Music. P. 45.

<sup>19</sup> South edge. (1897). *Music students*. 15 February.

<sup>20</sup> Kharkov provincial statements (1899). *Private Ads*. 25 February.

T. Solyanik, his father, an Austrian citizen, received the Russian citizenship only at the end of his life. Until 1896 inclusively he was listed in the annual “Kharkiv calendars” as Franchishek or Frantz, but in 1897 already as Viktor. Therefore, as T. Solyanik fairly notes, since the editions of the “Kharkiv calendar” were made up at the end of the current year for the next one, it is likely that he took both the Russian name and the citizenship in 1896. From this time his children’s patronymic was listed not as Frantsovichi, but as Viktorovichi.

The obituary for the death of V. (F.) V. Marechek (may the 20<sup>th</sup>, 1899) was not found in the local periodicals, but in the newspaper “Southern Edge” there is a notification about the half-year from the date of his death<sup>21</sup>, thanks to which the exact date of his death becomes known.

The grateful contemporaries preserved the memory about this musician: already in 1903, four and a half years after his death, he and the orchestra he directed were mentioned in the Kharkiv press: “We still remember the times when the stringed orchestra shone under the direction of the deceased kapellmeister Marechek at the Military Assembly. It is a pity that these stringed “ballroom” orchestras have become quite rare nowadays”<sup>22</sup>.

In different years before the beginning of the First world war, some military bands under the direction of the foreign kapellmeisters (mainly of Czechs) performed in the city, under the direction of A. F. Glavachek (the 9<sup>th</sup> Kiev hussar regiment with its location in Chuguev in 1866–1875), the military band of the 9<sup>th</sup> artillery brigade under the direction of the kapellmeister I. Chernik (1884) and in the late 1900<sup>s</sup>, the orchestra of the 201<sup>st</sup> Lebedinsky battalion, which was stationed in Kharkiv at that time. This group was headed by the Czech kapellmeister F. Kropa, the probable author of one of the most popular Russian military marches “Homesickness”, which was published by N. V. Marechek during the Russian-Japanese war in 1904. A detailed research is devoted to the peculiarities of the creation and search for the real author of this march, carried out by the Russian researcher V. Antonov<sup>23</sup>, who relied on the materials from the bio-bibliographic dictionary “Czech musicians in Ukraine”<sup>24</sup> and on the T. Solyanik’s testimony.

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<sup>21</sup> South edge (1899). *November 20 – the semi-annual day of the death of Viktor Vyacheslavovich Marechek*. 19 November.

<sup>22</sup> Kharkov provincial statements (1903). *Theater and music. Winter Fun at the Military Assembly*. December 22.

<sup>23</sup> Antonov V. (2011). “Homesickness”. Black cat in a dark room. *Sunny wind. History and art magazine* (electronic journal), vol. 1–3. Retrieved from: <https://www.vilavi.ru/pes/toska/heimweh1.shtml>; <https://www.vilavi.ru/pes/toska/heimweh2.shtml>; <https://www.vilavi.ru/pes/toska/heimweh3.shtml>. (accessed 30 January 2020).

<sup>24</sup> Shechepakin V. M. (ed.) (2005). *Czech musicians in Ukraine : Bibliographic Dictionary*. Ministry of Culture and Tourism of Ukraine, Kharkiv State Academy of Culture. Kharkiv: KhDAC.

## 2. The publishing house and the music store of Nadezhda Merechek

The mention of the N. Marechek's publishing house leads to the presentation of the second founder of the family – Nadiya Viktorivna Marechek (before getting married Chenska), who came from a Russian merchant family from Sary Oskol (now this city is administratively part of the Belgorod region of the Russian Federation).

Most likely, Franchishek and Nadiya met during the stay of the 121<sup>st</sup> Penza infantry regiment in this city, i.e. in 1872 or 1873.

The N. Marechek's inherited from her parents talent for commercial activity (and perhaps in addition a certain amount of money) and her supposed general musical awareness, multiplied by the high professionalism of F. Marechek, made it possible for this family to start their own music publishing house and music store in Kharkiv, which was located on Moskovska Street (now Moskovsky Prospekt) in the house number 18. The family itself lived almost nearby: on Moskovskaya Street, 21. Taking into account the F. Marechek's need to devote considerable time and energy to the work as a kapellmeister with the military orchestra, one can make a logical assumption that during his lifetime, the leading role in the organization and the further prosperity of the family music-publishing and music-trading business belonged to N. Marechek.

Due to the lack of any published researches about the Marechek family, or the limited access to them in the reference<sup>25</sup> and the scientific<sup>26, 27</sup> publications, Nadiya Marechek mistakenly represented herself as a man, since before the V. Marechek's death the store had the name of the head of the family: "Marechek's Music store", later, until 1910 – "N. Marecek's Music store".

The list of the musical works, published by F. and N. Marechek is very wide and diverse: only the funds of the Kharkiv Korolenko State Scientific Library keeps about 70 titles of the musical works by Ukrainian, Russian and Western European composers, published by N. Marechek or her successor (after 1910).

However, it is clear that there were much more musical works actually published by F. and N. Marechek's publishing house.

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<sup>25</sup> Sozonova V. M., Lubenska N. V. (ed.) (2012). *Ukrainian music editions in the fund of Kharkiv Korolenko State Scientific Library. (1864–1923): a catalog*. Kharkiv: State Institution "Kharkiv Korolenko State Scientific Library".

<sup>26</sup> Yuferova Z. (1967). From the history of Slavic music relations. Suite "Rise of the Slavic Falcons" by V. I. Sokalsky. *Ukrainian Musicology*, vol. 2. Pp. 103–118.

<sup>27</sup> Yuferova Z. B. (2014). *Don Sharp of the "Southern Region": gold placers of Vladimir Sokalsky's composer and musical critical heritage: a monograph*. Scientific edition by E. G. Roshchenko (Averyanova). Kharkov : S.A.M.

Among the music scores of the Kharkiv artists, that were published by the firm of N. Marechek, in addition to the above-mentioned “Homesickness”, we will mention the Opinion-mazurka for piano “Poviy vitre na Vkrainu” by S. P. Drymtsov (alias Drymchenko), the Waltz for piano “My dreams” by V. Y. Katanskiy, V. I. Sokalsky’s symphonic work “Gathering of Slavic falcons”, the same author’s song on the words of T. G. Shevchenko “Oh I have, I have” for voice and piano, a small concert fantasy for piano on two little Russian folk songs: “Oh! Am I unhappy that I need to act?” and “Oh! My mother sent me to reap the green rye” by O. V. Schulz-Evler and the same author’s play for piano “Near the native home”.

In the funds of the public museum “Amulets of the musical Kharkiv region”, collected by Y. L. Shcherbinin, there is a number of large posters of the Kharkiv musicians and guest performers concerts, printed by N. Marechek, therefore in addition to the popularizing the musical works of composers from different countries, the Marecheks publishing house also promoted the concerts in Moscow. In the annual reports of the Kharkiv branch of the Imperial Russian musical society of the early 1900<sup>s</sup>, N. Marechek was listed among its visiting members. According to the same sources, in different years she presented the music school a portrait of M. I. Glinka and the notes<sup>28</sup>.

In addition to distributing notes and music-theoretical literature, the store of F. Marechek and later of N. Marechek also sold a wide variety of musical instruments. The T. Solyanik’s archive preserved some of the N. Marechek’s letters on the letterheads of the store, particularly from 1905, which show that for Kharkiv this store is the only representative of grand pianos and pianos of the Courtly factory of K. M. Schroeder in St. Petersburg, the factory of A. Grand in Berlin, the factory of T. Steinweg in Braunschweig, etc. This form also indicates that N. Marechek’s store sells notes, grand pianos, pianos, violins, guitars, wind instruments and various musical accessories, as well as provides rental of grand pianos and pianos. From the numerous advertising publications of this store on the pages of the Kharkiv periodicals, the ad that was contained in the newspaper “South edge” during November-December 1903 is very indicative: “The music store of N. Marechek in Kharkiv, Moscovska Street, 18, for the upcoming holidays offers a huge selection of a wide variety of instruments, such as: Diana, Iris, Organ Iptona, Piano-melodico, Concertos folk, Zithers, Polyphonies that play themselves, Symphonion Sitella, as well as Viennese harmony, balalaikas, etc.”<sup>29</sup>. Many

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<sup>28</sup> Edition of the Kharkov Provincial Government (1900–1909). *Reports of the Kharkov branch of the Imperial Russian Musical Society for 1901–1909*. [Annual Edition]. Kharkov: Edition of the Kharkov Provincial Government.

<sup>29</sup> South edge (1903). *The ads*. 18 December.

of the names used in this advertising, now unknown to the vast majority of the modern musical products consumers, were almost constantly heard centuries ago, because most of them meant varieties of mechanical musical instruments, known in Europe since the XVI century, the mass distribution of which in the Russian Empire continued in the late XIX – early XX century. These tools were used for the decoration of various public places, as well as for practical use – musical entertainment – in taverns, restaurants, barns, hotels and other places (they were activated by turning a special handle or throwing coins into a special hole).

Since the end of the XVIII century the mechanisms that played music with a software is for computers, consisting of a roller with pins (needles) and a sound comb, have become widespread. In the 80-ies of the XIX century the German engineer Paul Lohman from Leipzig proposed a new soundbox – a metal disk with teeth. Leipzig at that time was one of the centers of the musical instrumental skills. Namely in this city some new companies for the production of disk machines appeared. The largest of them were “Polyphony” and “Symphony”. A large selection of such devices was offered by the Zimmerman Trading House in Leipzig (“Julius Heinrich Zimmerman”): “Stella”, “Pianelli”, “Symphonion”, “Polyphony”, “Phoenix-Inton”, “Phoenix Orchestra”, “Phoenix-Organ”, “Herion”, “Orchestra-manafon”, “Piano-melodico”, “Concerto-orchestron”, “Eolian-organ”. As you can see, a huge variety of musical devices from this list were presented in the music store of N. Marechek.

If we add to this the fact that the Zimmerman music factory in St. Petersburg produced violins, mandolins, zithers, flutes, cornets, clarinets (the list that largely coincides with the list of instruments, that were sold in the music store of N. Marechek), it becomes obvious that N. Marechek had some close trade contacts with this well-known company throughout Europe.

Since 1910 the property of the store and the music publishing house passed to E. V. Gorbunov and from that time the company was named “Trading house of E. V. Gorbunov and Co, the former N. Marechek music store”. Presumably, this change of the ownership was associated with N. Marechek leaving the business: her illness or death. At least after 1910 the name of N. Marechek appears in none of the documentary evidence we found. A confirmation of N. Marechek’s death between 1910 and 1914 is also the notices about the death of Vladimir Marechek, one of the F. (V.) and N. Marecek sons, in January 1914 (he will be discussed below), which among other things, includes the following lines: “The wife, children, brothers and sisters notify the relatives and friends of the Volodymir Viktorovich Marechek’s death, which happened on January the 29th<sup>30</sup>. If at that time

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<sup>30</sup> South edge. (1914). *The ads*. 30 January.



Nadiya Marechek was still alive, then of course, the list of those who announced the Volodymir's death, would begin with her – with his mother.

### 3. The second generation of the Marechek musical family

The eldest of six children (three sons and three daughters) of F. (V.) and N. Marechek, Volodymir Viktorovich (07.07.1876–29.01.1914) was an educatee of the 1<sup>st</sup> men's gymnasium, the full course of which was completed by him in 1896, and of the law faculty of the Kharkiv Imperial University<sup>31</sup>. In the second half of the 1901/02 academic year, he studied in the music theory class, according to the report of the Kharkiv branch of the Imperial Russian musical society. According to the home archive of T. Solyanik, Volodymir Marechek had an Austrian citizenship, was Orthodox and married Evgenia Mikhailivna von Sizing, who also had a talent for music (she studied singing at the music school of the Kharkiv branch of the Imperial Russian music school in the 1899/1900 academic year). The son Eugene and the daughter Galina, who later became musicians-pianists, were born from this marriage. According to T. Solyanik, Vladimir got the Russian citizenship only after graduating from the University. As it is known from the obituaries on the death of Vladimir Viktorovich Marechek, placed in the Newspapers "Southern edge"<sup>32,33</sup>, and "Kharkiv statements"<sup>34</sup>, after studying at the University, he worked in one of the local banks and later got to the position of a senior accountant of the traction service of the Southern railway. Of particular importance is the last sentence in the obituary in "Kharkiv News": "In Kharkiv, V. V. Marechek is also known as an experienced music teacher"<sup>35</sup>. Thus, the paternal genes were undoubtedly passed on to the eldest son, for whom his passion for music was of great importance in addition to his official work: apparently Vladimir had a private music teaching practice and was in demand in this field as well.

One of the daughters (probably the middle one) of Victor and Nadia Marechek – Vira (188?–1951) was a famous Kharkiv musician, as well a pianist and teacher. Her husband was a well-known cellist in the city – a concert performer, conductor and teacher – Professor Yakov Abramovich Rosenstein, who worked as the Dean of the instrumental faculty of the Kharkiv state higher music and drama courses, which were located on Pushkinskaya Street, 66 (1925), as the manager of the same courses

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<sup>31</sup> Chekanov N. A. (ed). (1905). *Biographical dictionary of former pets of the First Kharkov gymnasium over the past century. 1805–1905*. Kharkov: "Russian Typo-Lithography".

<sup>32</sup> South edge (1914). *The ads*. 30 January.

<sup>33</sup> South edge (1914). *Local Chronicle*. V. V. Marechek. [Obituary]. 30 January.

<sup>34</sup> Kharkov statements (1914). V. V. Marechek. [Obituary]. 30 January.

<sup>35</sup> Ibid.

(since 1926), at the same time leading a class of cello and chamber ensemble, in 1929 he held the position of the vice-rector for the academic part of the Kharkiv music and drama Institute, which at that time was located in the building of the former music school on Sverdlova Street, 30 (formerly Ekaterinoslavskaya, now Poltavskiy Shlyakh) and led some classes for cello, chamber ensemble, conducting techniques and orchestra in this institution, and in 1930 he became the rector of the institution. In the 1920<sup>s</sup> and 1930<sup>s</sup>, Vira Viktorovna Marechek-Rosenstein taught piano at the Kharkiv state higher music and drama courses (from the mid 1925<sup>s</sup>), and at the Kharkiv music and drama Institute (since 1929)<sup>36</sup>. Probably it was Vira Marechek who was mentioned in the correspondence of the newspaper “Southern edge” (1904) about the examinations results of the piano courses students of L. G. Karpova, located on the Kontorskaya Street, 76: “The students Komen-Varvatsi and Marechek already conduct the classes themselves”<sup>37</sup>.

The life of the middle son of F. and N. Marechek, Peter, was also connected with music. According to T. Solyanik, he was a master working with red wood, a wood carver and at the same time, probably having an perfect pitch, in 1920<sup>s</sup>-1930<sup>s</sup> he worked as a city authoritative master of piano repair and tuning, who had his own furniture and repair shop. In the 1920<sup>s</sup> Peter Marechek worked in the music and industry department of the 2<sup>nd</sup> Music and professional school, and since 1930, with the organization of the technical school of music industry, the entire staff of masters of this reorganized school passed to him. P. Marechek was appointed as the head the Commission of keyboard instruments of the research laboratory at the newly created technical school. In total at the beginning of 1931 there were 8 piano masters in this Commission, but P. Marechek was probably considered the most experienced among them. This technical school existed in Kharkiv till 1933, after which it was transferred to Kiev and subsequently ceased its existence. However, during three years of operation in the city, this institution has managed to provide education for a group of technicians-designers and technicians-technologists for the production of musical instruments<sup>38</sup>. The further fate of Peter Marechek has not yet been clarified. Interesting and not clarified in the

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<sup>36</sup> Moskovkin V. (2016). *On the history of Kharkov music and drama education. Experience of systematic research (1910–1940)*. LAP LAMBERT Academic Publishing RU. Retrieved from: [http://dspace.bsu.edu.ru/bitstream/123456789/18246/1/Moskovkin\\_K\\_istorii.pdf](http://dspace.bsu.edu.ru/bitstream/123456789/18246/1/Moskovkin_K_istorii.pdf) (accessed 6 February 2020).

<sup>37</sup> South edge (1904). *Public exams in music courses by L. G. Karpova*. 17 May.

<sup>38</sup> Loshkov Yu. (2000). *Creativity of V. A. Komarenko and folk-instrumental performance in Slobid Ukraine (First half of the twentieth century)*: Dissertation ... of the candidate of the Mystic Exercise: 17.00.01 – theory and history of culture (unpublished). Kharkiv: Kharkiv State Academy of Culture. Pp. 109–111.

P. Marechek's biography are the facts of his residence in the early 1900<sup>s</sup> in St. Petersburg (possibly due to the work of the music store of his mother?), evidenced by a letter from N. Marechek in 1903 from St. Petersburg, when she was visiting her son, preserved in the family archive of T. Solyanik, as well as her unexpected identification of Peter as a peasant in the late 1910<sup>s</sup> – early 1920<sup>s</sup>. The site of the famous Kharkiv researcher of the Slobojanshchina history A. Paramonov "Where one comes from" provides such information: "Marechek Peter Viktorovich was a peasant of the Rogan township of Kharkiv district. His wife was Efrosinia Ivanovna. The son Vyacheslav (born on 24.06.1919), was baptized on July the 22<sup>d</sup> at the Holy spirit Church in Kharkov"<sup>39</sup>. The reasons that forced P. Marechek and his wife to move from Kharkiv to the Rogan township for some time could be the events of the civil war and the national liberation competitions in Ukraine, when the power and the political and social system in Kharkiv repeatedly changed and there was a real danger to the lives of its inhabitants.

Three more children of Franciszek and Nadiya Marechek – the eldest daughter Tatiana, the youngest one Anastasia (born in 1883, T. Solyanik's great-grandmother) and the youngest son Protas (born in 1885, chemical engineer) has chosen the musical path.

#### **4. The third generation of Marechek musicians**

From the number of the grandchildren of Franciszek and Nadezhda Marechek the children of their eldest son Vladimir – Evgeniy and Galina became professional musicians. Elena Nikolaevna Krasovskaya, the daughter of the youngest sister, Anastasiya Marechek, an educatee of the Kharkiv women's gymnasium of sisters Elena and Olga Pokrovski (1914–1920), who has been studying at the Kharkiv medical Institute since 1922. Despite the fact that E. Krasovskaya did not become a professional musician, her piano level was too high as for an ordinary amateur: she played perfectly and was able to sight read very complex pieces. This is indirectly evidenced by the huge music library that she collected, which is now stored in Odessa in the family archive of her daughter, Irina Antonovna Surkova (before marriage Sokolova), the mother of T. Solyanik, and the memories of these women about the capture of their mother and grandmother by piano playing, which accompanied her throughout her life (1904–08.03.1975). It is also known that the husband of A. M. Krasovskaya, the grandfather of T. Solyanik, Anton Vasilyevich Sokolov, also studied music in Kharkiv: in the family archive there is a certificate of the beginning of the 1920<sup>s</sup>, issued to Anton Sokolov,

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<sup>39</sup> Paramonov A. (2010). Kharkov province. Encyclopedia of names. *Where are you from*. Retrieved: <http://www.otkudarodom.ua/ru/node/25/%D0%BC> (accessed 19 February 2020).

which indicates that he was a student of the “Music school of the 1st group of Teachers”. According to Y. L. Shcherbinin, this educational institution preceded the foundation of the 1<sup>st</sup> State music school (now children’s music school № 1 named after L. Beethoven), which was located on K. Libknecht Street (now Sumskaya), 34, initiated by the future Director of this school, an experienced pianist and teacher Mykola Oleksijovh Khlebnikov<sup>40</sup>.

A similar characteristic of the high piano level of her mother, by a friend of A. Krasovskaya from her studies at the Pokrovski sisters girls’ gymnasium, was provided in oral memories by a Professor of the Kharkiv National Kotlyarevsky University of Arts, the famous cellist E. M. Shchelkanovtseva. Obviously, in the private school of the Pokrovski sisters, as in fact in most Kharkiv women’s high schools, the teaching of music and playing musical instruments, in particular the piano, was organized at a high professional level. Unfortunately, there is no documentary evidence of this fact discovered, in contrast to the presence in the local periodicals of some information about the teaching of music in some other Kharkiv women’s high schools of the second half of the XIX – early XX century. (of D. D. Obolenskaya, K. L. Phillips, K. M. Drashkovskaya, etc.).

According to the assumption of T. Solyanik, A. Krasovskaya simultaneously with the medical education could have acquired music education in Kharkiv, but the conservatory archives lost during the World War II leave this thesis only as a hypothesis.

In contrast to the uncertainty about the existence of any special musical education of O. Krasovskaya, the archives of Galina Marechek’s granddaughter, Olga, who now lives in South Korea, preserved the graduation diploma of Galina Marechek-Petrova, born on February the 24<sup>th</sup>, 1903, of the Kharkiv music and theater Institute in June 1930. She studied in this educational institution from October 1928, completed the practical training as a piano teacher in the children’s music Studio at the Institute, played a “Concert piano program with the score of “Very good” and was qualified as a “Piano Teacher”“. As evidenced by the diploma, at the time of her graduation G. Marechek was already married to Vladimir Dmitrievich Petrov, a well known pianist and teacher in Kharkiv in the 1920<sup>s</sup> – 1930<sup>s</sup>, an educatee of the founder of the Soviet Kharkiv piano school P. K. Lutsenko, who in turn was a representative of the school of one of the best Kharkiv pianists-teachers of the late XIX – the early XX centuries, a bright concert performer and composer

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<sup>40</sup> Moskovkin V. (2016). *On the history of Kharkov music and drama education. Experience of systematic research (1910–1940)*. LAP LAMBERT Academic Publishing RU. Retrieved from: [http://dspace.bsu.edu.ru/bitstream/123456789/18246/1/Moskovkin\\_K\\_istorii.pdf](http://dspace.bsu.edu.ru/bitstream/123456789/18246/1/Moskovkin_K_istorii.pdf) (accessed 6 February 2020).

A. V. Shultz-Euler. No evidence of any pedagogical or performing activity of G. Marechek after her graduation from the Music and drama Institute was revealed: apparently the young woman was engaged in raising her son. However, there is some evidence of her husband's pedagogical activity: in 1925–26 V. D. Petrov taught piano at the Kharkiv state higher music and drama courses, and in 1929 he was already a member of the staff of the Kharkiv music and drama Institute, teaching first the mandatory and then the special piano<sup>41</sup>.

The Museum “Amulets of musical Kharkiv region” contains a rare photo of the late 1920<sup>s</sup>, which shows the famous musicologist, teacher and composer, future Professor and rector (in May–October 1941) of the Kharkiv Conservatory and at that time Professor and head of the Department of theory and composition of the Kharkiv music and drama Institute S. S. Bogatyrev with the students of his class: O. Adlivankina, M. Polevsiy, V. Arkina, G. Marechek, A. Lavrova (after marriage Shcherbinina) – the mother of L. Y. Shcherbinin, a close friend of G. Marechek, and M. Itigina. The same photo is contained in the Ukrainian Wikipedia in the article about S. S. Bogatyrev. It is important to note that according to Y. L. Shcherbinin, the piano teacher of A. Lavrova–Shcherbinina was V. D. Petrov – the husband of her friend G. Marechek. Unfortunately, the talented pianist G. V. Marechek died suddenly in 1938 at the age of 35 from a heart attack.

According to the results of some persistent searches by T. Solyanik, it was found that Galina's older brother, Evgeny Vladimirovich Marechek (20.10.1898 – 22.05.1979), studied piano privately in Kharkiv with a prominent Kharkiv pianist and composer of Polish origin, a graduate of the Leipzig Conservatory in the class of a student of F. Liszt, A. Reisenauer, a former teacher of the Klinworth–Sharvenka Conservatory in Berlin (1904–1914), Sergei Eduardovich Bortkevich before his emigration in 1920.

According to the Internet correspondence of T. Solyanik with one of the students of E. Marechek at the Prague Conservatory, the contemporary well-known Czech organist Jan Gore, as well as the answers from the Prague Conservatory on her requests to the archives of this institution, succeeded in the approximate reconstruction of the Czech period of life and teaching of this former Kharkiv citizen.

Thus, according to the answers from the Czech Republic, E. Marechek studied in the Kharkiv gymnasium (college –? – V. Shchepakina),

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<sup>41</sup> Moskovkin V. (2016). *On the history of Kharkov music and drama education. Experience of systematic research (1910–1940)*. LAP LAMBERT Academic Publishing RU. Retrieved from: [http://dspace.bsu.edu.ru/bitstream/123456789/18246/1/Moskovkin\\_K\\_istorii.pdf](http://dspace.bsu.edu.ru/bitstream/123456789/18246/1/Moskovkin_K_istorii.pdf) (accessed 6 February 2020).

in 1920–24 – at the Kharkov Music Institute. In 1925 the 27-year-old Evgeny Marechek managed to leave the Soviet Union for the Czech Republic (probably with the permission of A. V. Lunacharsky for Soviet students of foreign origin to study abroad), where in 1925–27 and 1928–29 he continued his musical education at the Prague Conservatory with the outstanding Czech piano teacher and methodologist, professor William Kurz, who during his 21 – year (1898–1919) resultful work in Lviv, and then many years of work at the Prague Conservatory, became a teacher of a number of famous Galician musicians-pianists and composers: M. Kolessa, G. Savitsky, V. Barvinsky, D. Zador, T. Shukhevich, N. Nizhankivsky and others.

In 1929–33 E. Marechek studied at the School of Excellence of the Prague Conservatory in the class of the famous pianist, the founder of the “Czech Trio”, the author of many works on the theory and history of music, the music writer, Professor Karel Hoffmeister, having received a master’s degree on 28.06.1933. In 1933–39 the pianist was engaged in private teaching and concert activities and on 23.10.1939 he began teaching as a tutor at the Prague Conservatory. Since 01.03.1944 E. Marechek was transferred to the position of a teacher (under contract) and after the separation in 1945 of The Academy of performing arts as a higher educational institution from The Prague Conservatory, which since that time has been training specialists with secondary special education, E. Marechek was a Professor at the Conservatory from 01.01.1948, in 1946–48 he directed the piano performing practice. Marechek worked until his retirement in July 1961, but in 1966–69 he returned to work at the Conservatory as a consultant.

It is known from some Czech sources that in 1945–49 E. Marechek along with other leading professors of The Prague Conservatory – V. Kurtz, V. Kapral, L. Kundera, L. Mikelka, V. Polevka and others – participated in the editing and publishing of 31 notebooks of instrumental music (instructional sketches, plays by R. Schuman, P. Tchaikovsky, works by J. S. Bach, V. A. Mozart, L. Beethoven, F. Chopin and others)<sup>42</sup>.

Among his students (graduates) there were some Czech musicians: the chorus master, concert pianist and harpsichordist Vladiviy Yankovsky (1922–2007), the conductor Bogumil Berka (1921–2004), the chorus master, conductor, teacher and composer Jan Kasal (1923), the conductor and composer Peter Dubravsky (1925–2004), Dagmar Shkodova, the above-mentioned Jan Gore (1936), and others. Thus, judging by the further spheres of music activity of E. Marechek’s students, we can conclude that he

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<sup>42</sup> Pašek M (2019). Edice pražské konservatoře. *Ceský hudební slovník osob a institucí*. Retrieved from: [http://www.ceskyhudebnislovník.cz/slovník/index.php?option=com\\_mdictionary&task=record.record\\_print&tmpl=component&id=3798](http://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&task=record.record_print&tmpl=component&id=3798) (accessed 06 February 2020).

conducted a class of the most common piano for students who did not have this instrument as the main. Despite this, Jan Gore lists the name of the piano teacher E. Marechek in the list of his best conservatory teachers: along with the organist Jan Bedrich Krays and the theorist and composer Zdenek Hula<sup>43</sup>.

According to the same J. Gora, only in 1958 at the age of 60 E. Marechek married his longtime Czech acquaintance, a primary school teacher Maria Mateykova, born in 1922. His wife predeceased him. There were no children in this marriage. So, as we can see, more than half a century after Franciszek Marechek's departure from the Czech Republic, one of his grandchildren returned to his historical homeland, where he continued his grandfather's business – bringing up many well-known Czech musicians of the second half of XX – early XXI centuries.

Now the descendants of Franciszek and Nadezhda Marechek live in Kharkov (the village Naukove), Odessa, Moscow, South Korea, Finland. Perhaps some of them will continue the musical work of their ancestors over time.

## CONCLUSIONS

The attempt to reconstruct the biography fragments and to highlight the diverse musical activities of three generations of the Kharkiv Czech-Russian Marechek family confirms the weight of the contribution of many of its representatives to the development of the musical life of one of the largest Ukrainian cultural centers, which became their homeland, the family continuity in choosing the profession, peculiar to many musical families of different nationalities, the sincere and dedicated serving the development of various fields of musical activity (military orchestral performance, trade and publishing spheres, music pedagogy, piano performance, organization of pianos repair and manufacture, etc.).

E. V. Marechek's position as a Professor at one of the oldest European conservatories in Prague, as well as the presence of a number of mysterious and yet unexplained facts from the biographies of this family members, provides the prospect of further scientific research in this direction.

## SUMMARY

The subject of the research is the versatile musical activity in Kharkiv of three generations of the Marechek family. The analysis and the understanding of the accomplished search for some scattered evidence and facts, related to

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<sup>43</sup> Kulijevyčová M. (2008). Ve světě kláves, pedálů, píšťálek – profil varhaníka Jana Hory. *Harmonie : klasická hudba, jazz a world music*. 5. únor. Retrieved from: <https://www.casopisharmonie.cz/rozhovory/ve-svete-klaves-pedalu-pistal-a-rejstriku-profil-varhanika-jana-hory.html?fbclid=IwAR1bWz1LdDFSqIM2i-JysHu9OpqqjoBN98hyXz75MI0uKW90ifZ6lm-PwQ> (accessed 07 February 2020).

the life and work in the city of the Marechek family representatives, required the use of a historical approach, the method of biographical reconstruction and the musical-local lore history method.

The results of this work made it possible for the first time in the Ukrainian musicology to present a number of bright personalities – representatives of three generations of musicians of this family, whose activities cover almost a century, and partially reconstruct their life and creative paths against the background of the historical and political events that took place in the Russian Empire – the Soviet Union.

The contribution of the Marechek family representatives to the development of many components of Kharkiv's musical culture has been proven: the military orchestral performance, music publishing, music trade, music production, music and pedagogical spheres.

Emphasized on the great musical and educational importance of the work of F. V. Marechek in the position of kapellmeister of the 121<sup>st</sup> Penza infantry regiment.

The personality of E. V. Marechek and the lighting of his work as a Professor of the piano playing class at The Prague Conservatory is presented for the first time. The list of names of a number of famous Czech musicians – students of the piano class of E. V. Marechek at the Prague Conservatory is given.

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**GENERAL PIANO SONATA IN THE CREATIVITY  
OF M. CLEMENTI AND J. N. HUMMEL:  
FROM EARLY CLASSICISM TO ROMANTISM**

**Olesia Stepanova**

**INTRODUCTION**

The ancient musical texts became an adequate scientific and performing understanding at the turn of the XX–XXI centuries, which envisages the revival and reproduction of their content and technical aspects. Such an understanding requires an attachment to the system of symbols and meanings that was inherent in the historical and artistic epic and reflected in its artifacts. Mastering of a music play of the past requires the individual to join a system of ideas and concepts from the historical and artistic atmosphere of the era, as well as to explain the regularities of correlation between the whole and the individual parts, which are characteristic to the artistic wholeness. The problem of elaborated principles of performing interpretation of the peculiar musical cultures of the distant past is thereby actualized (for example, the London and Viennese piano schools). Composing and performing schools of each epoch are distinguished by a system of philosophical and aesthetic categories, which establishes a balance of such “measure” parameters as free interpretation of the author’s text and the necessity of exact reproduction of the original text.

In the epoch of baroque and classicism only true talents could be musicians, who had a high level of technical and theoretical trainings; these were talented versatile professionals: composers, performers and educators in one person. There is a similar unity of creative individuality in the activities of M. Clementi and J. N. Hummel. The modern artist should consider the interaction between artistic and scientific-methodical components, which were characteristic to the musical thinking of the Age of *Enlightenment*.

For analyzing of the composer’s heritage of M. Clementi and J. N. Hummel we have selected the sonata legacy of these masters, who are as representatives of London and Vienna piano schools. The purpose of this study is to determine the genre features and to trace the evolution of the sonata form from the first attempts to form it in the classicist period and to its transformation into a romantic style.

In the creative heritage of M. Clementi-composer there are different stages of the history of London classicism and the prerequisites of romanticism, which led to stylistic evolution. The virtuoso of London was boldly

experimenting, he has developed new possibilities for piano writing. In this way Clementi increasingly moved away from the traditional harpsichord sound production and sound perception.

The first piano sonatas by M. Clementi op. 2 played an important role in the emergence of European history of piano art and in the formation of unity and diversity within the composing and performing styles.

Some “courageous” of J. N. Hummel’s sonatas were determined by the fact that the composer was familiar with the best achievements in the genre of piano sonata, which belonged to the London and Vienna piano schools. His teachers were great musicians – W. A. Mozart, M. Clementi, J. Haydn. J. N. Hummel was interested in different works of composers of both the piano and pre-piano epoch and this influenced the originality of his creative activity.

There is a set of methods of universal and specific nature used in this study: the principle of historicism promoted the study of material in accordance with the general principles of the development of music art and science about it; a method of generalization helped to determine the general features and patterns of the evolution of the sonata genre in the works of M. Clementi and J. N. Hummel; a semantic method of analysis was introduced to recognize the symbolic nature of the intonational dramaturgy of piano sonatas by M. Clementi and J. N. Hummel; method of intonation solution used to find out the characteristics of intonation dramaturgy of sonatas for piano by M. Clementi and J. N. Hummel.

The scientific novelty of the *research* based on the sonata legacy of prominent composers, representatives of London and Viennese piano schools, the evolution of the sonata genre has been traced from its formation in the bosom of the classical style to its transformation into the romantic one.

### **1. Formative Actions in Piano Sonatas by M. Clementi**

The influence of Musio Clementi (1752–1832) on the formation of the piano performing style, his interpretation of genres, the improvement of the instrument, and also the ways in which the pianism of the future will be developed cannot be overestimated. During of fifty years M. Clementi created seventy-four sonatas and sonatinas, they reflected the process of formation and development of London pianism.

According to the biography of M. Clementi, which is described in the book “Mucio Clementi” of O. Nikolaev the first sonatas of the composer were created in 1771 and published in 1773 and became one of the earliest piano works of virtuoso style. Op. 2, which consists of six sonatas, was quite strange for the public in London, who was looking for entertainment. The odd Sonatas (1, 3 and 5) were written for piano with violin or flute *accompaniment*. Pair

Sonatas (2, 4, and 6) are solo were written exclusively for piano. This collection of sonatas based on the principle of timbre alternation (the “pure” piano timbre correlates with the timbre of “mixtum”, where the piano is only one of the presented duet-instrumental timbres).

The original text of sonatas op. 2 (1773) of M. Clementi is a special responsibility for the contemporary artist. In this way, for the correct reading of the early piano sonatas of the composer, as well as to transmit exact the idea of the author to performer, it is necessary to be guided by the knowledge of the classic performing tradition in the eighteenth century.

The first piano sonata op. 2 (№ 2) is characterized by contrasting thematicism. The formation of a sonata is based on the importance of thematic, textured, dynamic contrasts that should coincide with the facets of the musical form. For example, the composer combines the heroic theme of the main party and the passage thematicism of connecting formations by the nuance “*f*” and the section of the side party by “*p*”. The passage thematicism of connecting formations in exposition of chapter I (measures 17–18; 35–36) promotes the dynamic growth of sonata. At the same time the principle of contrasting comparison of the Sonata form sections shows the importance of the method of assembly drama in its organization. The principle of comparison of episodes based on different types of positional technique (“chain” of the same figures – “elements” that place within one position of the hand<sup>1</sup>) contributes to the establishment of the assembly drama method.

The contrasty change of the artistic images from the work is here also characteristic. Parts of the bravura sonata are distinguished in their virtuosity, technical complexity, variety of double notes. Henceforth, M. Clementi frequently performed sonatas of such character (op. 11–13). “Double octaves in them are usually complicated by the extra sound; double thirds appear in the left hand or even in parties of both hands at the same time. There is a new technique – jumps above the arm. The quality of virtuosity is changing at that time, its characteristic form of organization is a virtuoso theme as the main feature of accomplished bravura sonatas. Its simplest form combines the clear-cut melody and virtuoso accompaniment, they both form compose the basis of the theme<sup>2</sup>. Musical pattern, novelty, virtuoso passages make a sense of density. Further in op. 2 we can see the development of melodic character and the bravura theme will be replaced by pathetic intonation. There are majestic

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<sup>1</sup> Nikolaev A. (1980). *Essays on the history of piano pedagogy and the theory of pianism: Textbook. allowance*. Moskva: Muzyka. P. 70.

<sup>2</sup> Shchukina T. V. (2006). *Piano sonata in the work of Clementi and its historical-style parallels*. (Master’s thesis). Rossiyskaya akademiya muzyki imeni Gnesinykh. Moskva. P. 12.

images that dominate in these liits. Later, M. Clementi wrote so-called “pathetic sonatas” (op. 46–50), and used the special definition *patético*<sup>3</sup>.

It is also interesting that the music writing was deprived of any denotements, no more than one or two per movement. In this case, the piano play should be focused on melodiousness; it takes the main place in the style of M. Clementi<sup>4</sup>.

Clementi’s piano sonata, considering Italian temperament of the author, has a special emotion order by using of musical definitions like *con spirito*, *agitato*, *con brio* and *con fuoco*<sup>5</sup>. There are several elements of “theatrical style” applied in op. 2. Later sonatas op. 20–26 were written in this style and it is characterized by vivid chords, orchestral texture, vocal, harmonious melodies, versatility. In sonata forms op. 2 there are fantasy and concert styles that have been developed in further works of the author.

An overview of heritage of M. Clementi in 1780s is presented in the work of T. Shchukina, the author considers “light” sonatas for piano accompanied by various instruments (flute or violin and cello) and without any special technical difficulties (op. 38 and 39 are a selection of twelve waltzes for piano with tambourine and triangle). In sonatas for amateurs there is an alternation of two voices a broader texture, as well as harmonious figurations, and also a virtuoso performance is supposed. Alberti basses and broken octaves of accompaniment remain a distinctive feature of M. Clementi’s style. Special techniques, such as octave duplication and double notes, were implemented by the composer to achieve a massive and bright sound<sup>6</sup>.

According to T. Shchukina, the historical classification of the piano sonatas by M. Clementi is divided into three periods: the first period – 1771–1782 (op. 2), the mature period – 1782–1804 (op. 7–10, 11–13, 20–26, 33–41) and the later period – 1820–1821 (op. 46–50). These periods of the development of the piano sonata in M. Clementi’s works differ in their interpretation of genre and style, types of pianism. In his early period M. Clementi creates op. 2, which are characterized by the following properties: virtuosity, grandeur, bravura character. In the mature period the piano sonatas of M. Clementi, to the author’s thought, have a bravura character (op. 11–13), as well as sonatas for amateurs, including the Viennese

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<sup>3</sup> See *ibid.*

<sup>4</sup> Brownell. A. (2010). *The English piano in the Classical Period: Its Music, Performers, and Influences.* (Unpublished Master’s thesis). City University London. City Research Online. P. 62.

<sup>5</sup> *Sonatine Clementi-Kulau Analysis.* Retrieved from: [http://studopedia.ru/14\\_13490\\_analiz-sonatin-klementi-kulau.html](http://studopedia.ru/14_13490_analiz-sonatin-klementi-kulau.html)

<sup>6</sup> Shchukina T. V. (2006). *Piano sonata in the work of Clementi and its historical-style parallels.* P. 15.

sonatas (op. 7–10) and sonatas in the “theatrical style” (op. 20–26)<sup>7</sup>. Finally, the later piano sonatas are characterized by a pathetic character (op. 46–50), at the same time were written sonatas-transcriptions of the composer’s own symphonies and concerts (op. 33–41)<sup>8</sup>.

The first period of piano works by M. Clementi, as shown by the analysis of the sonata op. 2 № 2, is characterized by features of a variety of styles and affects, which consistently developed and were representing in the mature and later periods of the composer’s creativity. The Sonata Op. 2 No. 2 is based on the synthesis method, because it is based on proactive reflection, it concentrates and succinctly anticipates and generalizes those features and types of pianism that will be embodied in a more expanded form in the next development periods of Clementi’s piano style.

Among his techniques for the development of the piano theme, conditioned by the technical capabilities of the new instrument, A. Brownell, in particular, notes such methods of the motif processing, as to bring some melody element from the relief into the background (for example, the dotted rhythm as an element of the melody line is transformed into one of types of rhythmic pattern accompanied by), excerpts from the theme of the motive in order to form a new theme based on it (Sonata Op. 7 № 1), etc<sup>9</sup>. In the works of M. Clement there are precondition for the formation of a derivative contrast, so widely represented in the work of L. Beethoven. Among the Clementian inventions there are multi-sounding chords performed on English pianos with their loud and singing sound as a characteristic feature of the sonata form.

The composer tried to saturate the works with various technical elements, melisms, the explanations to them he gives in his theoretical work “Introduction to the Art of Playing the Pianoforte” (1801). The content of the treatise contains technical recommendations according to which the dramaturgy of M. Clementi’s sonatas should be planned. For the contemporary pianist-performer M. Clementi’s treatise should play the role of a kind of scientific and practical commentary, according to which it is possible to fill in those “lacunae” in the design of the musical text, which determine the possible ambiguity of its interpretation.

The absence of authorial individualization in the sonata cycle indicates that M. Clement, apparently set at an early stage of his creative career a specific artistic task, the essence of which was to develop a certain universal model of the piano sonata genre that corresponds to the needs and capabilities

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<sup>7</sup> See *ibid* P. 14.

<sup>8</sup> Shchukina T. V. (2006). *Piano sonata in the work of Clementi and its historical-style parallels*. P. 24.

<sup>9</sup> Brownell. A. *The English piano in the Classical Period: Its Music, Performers, and Influences*. P. 65.



of the new instrument, the requirements of modernity. M. Clementi seeks to produce the ideal form of the sonata, to create and affirm the archetype of the genre, and at the same time to demonstrate the possibilities of composer's individualization in its interpretation.

Even though M. Clementi's early piano sonatas № 2, 4, 6 (op. 2) do not have intonational contrasts, each theme, however, has an individual figurative-meaning "drawing". Despite the presence of internal contrasts within each of the sonatas, created in a single structural "scheme", they are, nevertheless, similar in formation. In the early sonatas, M. Clementi develops the foundations of a single form as a certain structural constant based on intonational unity. Clementi's Sonatas op. 2 are characterized by the following general properties:

– Sonatas were written in major frets, the number of characters in which does not exceed three (the second is C-dur; the fourth is A-dur; the sixth is B-dur). Deviation in minor tonality gives the works dramatic features.

– Sonatas op. 2 are of two parts, which is achieved by abolishing of the lyrical (second) parts, in comparison with the Haydn sonata prototype. However, if the interpretation of the form of the first parts is similar (they are usually written in sonata form), then the formation of the second parts is characterized by diversity. Thus, in the Second and Fourth Sonatas the second parts are written in the form of a rondo, and in the Sixth M. Clementi extended the two-part structure to the second part. This means that in the interpretation of part I of the early piano sonatas, the composer brings structural uniformity, whereas in the other parts the search in the construction of the form prevails over its stabilization. Apparently, the head of the London Piano School sought to approve the original sample of the sonata genre.

The dramatic effect in the early piano sonatas of M. Clementi is like the emotional "outburst", it appears only episodically (in the second part of the Second Sonata – in a minor episode; in the Fourth and Sixth Sonatas – in the development chapters). In M. Clementi's second (final) parts of piano sonatas Op. 2 dominates the rondo, which allows to solve an artistic task, namely to form a general "circular concept", its essence is to affirm the main idea, which invariably returns (the principle of repetition) and covers the whole cycle. A distinctive feature of the Rondo form in the final parts of the early piano sonatas of the head of the London Composer School is such a characteristic feature of dramaturgy as the absence of a "summarizing phase that demonstrates a qualitatively new result of all source material development – even in the presence of some thematic contrast in the exposition"<sup>10</sup>. Apparently, for M. Clementi in the refrain combined the original and effective function of presentation of musical material and sonata concept as a whole.

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<sup>10</sup> Alekseev A. D. (1988). *History of piano art. part 1-2*. Moskva: Muzyka. P. 88.

Notable in the interpretation of the sonata cycle in M. Clement's early opus is not only the absence of a "slow center" but also the finale in its own sense of generalization of the previous content.

– Sonatas Op. 2 are characterized by rapid tempo. Such a conclusion follows from the analysis of the tempo chart (there are 20 indicators), developed by M. Clementi in the treatise "Introduction to the Art of Playing the Pianoforte". For example, in the first part of the Second Sonata, M. Clementi uses an octave pulsation by eights in his left hand – to form the tone of the main theme and to stabilize the determined tempo of Presto. This movement is performed by *partamento* (forming a conditional line) to make the fragment legibly (in this case the main party should sound clearly and comprehensibly). According to the conception of the composer, the second part of this sonata is performed not slower than the first part. In the Fourth Sonata, the tempo of the first part is *Allegro assai ma con espressione* and the tempo of the second part is *Spiritoso*. The final Sonata in the opus (№ 6) is the most life-affirming and grandiose. The first part is written in the tempo of *Allegro di molto*, and the second – as a summary of everything created – in the tempo of Prestissimo (the fastest tempo according to the composer's table).

– Piano Sonatas Op. 2 is distinguished by a small number of author's remarks: not detailed dynamics, no denotement of pedalisation and almost no articulation elements (except for sonata № 6). It can be assumed that a developed system of performing traditions, formed in the pre-piano era and adjusted from the standpoint of the new sound aesthetics, it was inappropriate for M. Clementi to indicate in his compositions the basic rules for performing techniques and nuances.

In the book "The History of Piano Art" O. D. Alekseev wrote that M. Clementi was one of the greatest virtuosos of his time. His technique was remarkably precise; the hand was motionless; only the fingers were flexible, moving, and made harmonious sounds full of inexplicable charm<sup>11</sup>.

Analysis of the pianism of sonatas op. 2 proves that the virtuoso style of the sonatas has many techniques offered by the composer: transitions to double notes (wide range of passages, complex constructions, complications with additional sound); gammas and arpeggios, made like cascades that fly up and then fall down; the avalanches of octaves still remain a colossal technical feat as more than two hundred years ago and predicted the future development of pianism<sup>12</sup>. Pianistic foundations of the virtuoso capabilities of the piano from op. 2 gave thoughts for more than one generation of composers and

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<sup>11</sup> Alekseev A. D. (1988). *History of piano art. part 1-2*. P. 116.

<sup>12</sup> Brownell. A. *The English piano in the Classical Period: Its Music, Performers, and Influences*. P. 53.

musicians. In the late 1790<sup>s</sup> M. Clementi created piano sonatas op. 33–41, they were intended exclusively for virtuosos. They are characterized by grandiosity and technical complexity (wide range, octave melody duplication, figurations, multi-sound chord verticals *ff*, its implementation of which requires of using of all fingers).

You can also trace how M. Clementi uses octave ripples in the sonatas for giving them more dynamics. He gives them the function of a stimulating factor that precedes the next passage. The interpreter should pay attention to the minimal instructions of the composer about changing of the dynamics. For example, in the final installment of the exposition of the fourth sonata, M. Clementi enriched the episode with dynamic instructions that change at each lilt (27 – *p*, 28 – *cresc.*, 29 – *F*, 30 – *dim.*, 31 – *p*, which becomes *rinf.*, 33 – *p*), in the 36th he brought this fragment to the final *F*.

To fragments of the musical form with relative freedom of performance relate those which are characterized by the etude presentment, for example, in the second sonata in lilt 110–123. Such fragments can be performed with different sound volume and attack (sound extraction), if tempo unity and tempo certainty will be kept, as well as expressivity, because at a rapid tempo there is a probability to lose aesthetic qualities.

Invention in the sonata cycle op. 2 is to fill the note text with various textural elements, in particular with triplets, octave and gamma passages, sequences of quints.

In Sonata № 2 Op. 2, in addition to the wavy passage constructions, the play is performed by octaves, quints and chords; it is significant that with the introduction of a wider invoice and its complication, it is expected that the dynamics will increase. In the development parts of sonatas there are sequences and ascending passages, which give this section a pathetic character, play an important role in the development of the thematic material. Such compositional inventions, borrowed from an earlier Baroque era, are the prototypes of romantic thinking that have been prophetically transmitted in the sonatas of Op. 2 M. Clementi.

Consider to the fact, that Sonatas of M. Clementi were not pedaling, their application can be made only on the basis of the general rules of pedalisation.

“In fact, Clementi, is the least appreciated a composer, but his sonatas are model in form and always noble in their content”<sup>13</sup>. Sonatas Op. 2 of M. Clementi are historically the first works designated by this composer-performer for piano (1773); they are as those sprouts, those prototypes of the

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<sup>13</sup> Braudo E.M. (1930). *The general history of music. 2nd ed. In 3 vols. V. 2 (from the beginning of the 17th to the middle of the 19th century)*. Moskva : Gos. izd. Muzykal'nyy sektor. P. 131.

sound horizons of piano of the future, which have given their wonderful shoots (fruits) in the process of comprehension of opportunities and transformed the sound world of a new instrument. In this opus were concentrated techniques, characteristic ranges of sound that could be taken from the new instrument. Besides this interest in the creation of new sonata forms, there is a strong desire to experiment further and to expand the form in ways that he did not use before, that is way there was a great structural cohesion in his subsequent sonatas<sup>14</sup>.

M. Clementi is the honored “father of the piano”<sup>15</sup>, the founder of the composer’s and performer’s interpretation of the piano, he made the foundations and perspectives of its artistic and technical development and it exceeded the development of London school and influenced the Viennese piano school.

## **2. Piano Sonatas by J. N. Hummel: typology of the genre**

If the works of M. Clementi are related to the beginning of the formation process of the classical type of pianism, then piano works of J. N. Hummel related to its completion. There are 10 piano sonatas created by J. N. Hummel, four of them have no author’s number of omission and “one has not yet been published”<sup>16</sup>. These sonatas are a clear example of the interaction between classicism and romanticism in the composer’s piano legacy, because at different periods of his creative way were actualized by the classicistic, then romantic style paradigms.

Sonata № 1, Op. 2 (published by Braunschweig and New York, Henry Litolf’s publishing house, 1837; some sources call it op. 2a/3), C-Dur in three parts (*Allegro spiritoso – Adagio – Rondo*) was written in 1792. In the First Sonata by J. N. Hummel there is expressed the W. Mozart presentation style of musical thoughts. In relation to the imitation of composer’s views D. Carew describes Hummel’s first piano sonata and states: “there you can find influence of several composers... In the introduction to the full edition of Hummel’s *Sonatas Musica Rara* (1975), Harold Trescott finds episodes similar to Dussack’s works and concludes that Hummel knew the music of the older composer”<sup>17</sup>.

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<sup>14</sup> Brownell. A. *The English piano in the Classical Period: Its Music, Performers, and Influences*. P. 58.

<sup>15</sup> Nikolaev A. (1983). *Muzio Clementi*. Moskva : Muzyka. P. 60.

<sup>16</sup> *Johann\_Nepomuk\_Hummel*. Retrieved from: [https://en.wikipedia.org/wiki/List\\_of\\_compositions\\_by\\_Johann\\_Nepomuk\\_Hummel](https://en.wikipedia.org/wiki/List_of_compositions_by_Johann_Nepomuk_Hummel)

<sup>17</sup> Derek Carew (1981). *An Examination of the Composer/Performer Relationship in the Piano Style of J. N. Hummel*. (Master’s thesis). University of Leicester. United Kingdom. P. 100.

Of special importance for this study are the features that testify the influence of Clementi's piano sonatas on the first model of the genre in the works of J. N. Hummel. The fact that during the years 1790–1792, J. N. Hummel studied at M. Clementi in London the basics of musical composition and performing technique. Here, undoubtedly, is very significant.

The interaction of the late classicism features of the Viennese and London types in their higher manifestations characterizes the I (youthful) Sonata of J. N. Hummel. The discipular Sonata, where there is no individual style, is a clear imitation of the predecessors; the talented young man regarded them as his teachers, whose style was perfect, and the interpretation of the sonata genre was impeccable.

The two-part Sonata № 7 *G-Dur* (1795) is full of thirds presentation, as well as of a variety of dynamic shades that can change very often. In the first part (*Allegro con spirito*) in its developing episode, J. N. Hummel defiantly presents the theme of the main party in the exposition, which is accompanied by tonal instability. As a result, the reprise is truncated – the theme of the by-party is developing and the theme of the main party is missing. Considering that this sonata was written in 1795, it can be assumed that J. N. Hummel did not want to “walk the beaten path”, he continued to experiment with form and genre of sonata. This is clearly illustrated in the second part of Sonata № 7, its form is close to free, but has pronounced Rondo and variation features. Thus, the form of the second part of Sonata № 7 is a rondo with elements of variability. Intonationally the main theme of the final (*Allegro*) is similar to the main theme of the first part, but it develops sequentially. During the sounding of the play, there is a sense of something familiarity, that was already heard and that gives the sonata the integrity of perception. This is pronounced in the snippets from exposition that occur in both parts, where there are “roll calls”. Passage elements are also often repeated. The harmonic sequences presented in the first part intersect with similar fragments in the final. Both parts of the sonata are presented in *G-Dur* tonality, so in order to prevent tonal monotony, J. N. Hummel tried to add some variety, using the structural elements of the *Majore / Minore* in the final. Thereby, the composer seemed to fill the lacunae of the sonata, which are accompanied by the absence of the middle (minor) part. It is also important to note that each part is presented in a fast tempo. In the middle of the final, J. N. Hummel uses the denotation “*Sotto voce*” and “*dolce*”, so he reproduces the non-existent middle part (slow and lyrical), then, closer to the end of the work (in the parts “*Minore*” – “*Majore*”) the composer uses the technique of breaking durations, where the passages are sixteenth-notes.

Sonata № 8 – *As-Dur* (unknown year, circa 1795) is written in four parts (1. *Largo* – *Allegro vivo*; 2. *Tempo di Menuetto*; 3. *Allegretto*; 4. *Allegro*).

The first part is characterized by the developing type of music that permeates every development stage of the first part of the sonata. It contains bright dynamic contrasts, melisms. The introduction to (*Largo*) is a constant theme throughout the composition as if it were roll calls. The form of the first part (*Allegro vivo*) corresponds to the old two-part sonata, but with the use of “modern nuances” (the second part begins in the same minor *as-moll* instead of the dominant tone). The second part (*Tempo di Menuetto*) has a complex three-part form. It has rather a decisive character. The middle part of the section contrasts significantly with the main one. The third part of Sonata № 8 (*Allegretto*) has an easy, danceable character. The final (*Allegro*) is written in the form of variations. It responds to a rather calm, concise presentation that is not characterized by rapid development.

Sonata № 9 – C-Dur (1795 – first publication 1800) is written in an old two-part sonata form. The first part (*Allegro con spirito*) is characterized by an octave, saturated introduction, which is replaced by small passages of sixteenth-notes, that alternately pass in both hands. J. N. Hummel uses syncopated movements, double notes in this play. The presentation of the music material is undulating: from large durations, then it becomes smaller by half-note and quarter-note octaves, through triplet passages of eighth-notes, to steep passages of sixteenth-notes, it allows to cover a wide range of keyboard. The second part (*Largo*) is written in slow tempo. It has the features of improvisation and a rather moody rhythm. At the beginning there are two main themes. The first is mournful; the second is lyrical and elegiac. These themes are constantly repeated throughout this part. The mournful theme returns and develops in the reprise. The third part (*Final. Allegro assai*) is created in the old two-part form. The pianistic texture is characterized by triplet figurations; *basso ostinato* is performed in the left hand, it plays the role of a certain tonal support. Its presentation is quite concise, performed mostly by octaves, except of some lilt where it repeats the movement of the right hand. The general dynamic plan is moderate – in sum on the “*p*”, but there is also some bright contrasting opposition. There is part no second (side) theme in this part. The final part is performed on the theme of the main party and is a peculiar *Coda*. The general character is similar to a life-affirming and virtuoso tarantella. We can also assume that the composer used passages to cover a wide range of piano to make his works virtuoso.

Between the first (discipular) and the Second piano sonatas by J. N. Hummel there is a significant historical interval of 10 years. If the first sonatas were the result of the young man’s creative pursuits, then the Second (op. 13, *Es-Dur*, 1805, in three parts: *Allegro con brio* – *Adagio con gran espressione* – *Allegro con spirito*) is the result of the expression of an

experienced master, a well-known concert pianist and composer, the author of practical and theoretical guidance.

Because the final section of Part 1 of Sonata № 2 – its CODA – is defined by the composer as “*Alleluja*”, this work of J. N. Hummel should be nominated by this name. With some degree of conventionality, it can be called “Haydn’s” Sonata of J. N. Hummel, because it is the only one the composer has dedicated to J. Haydn as his teacher. Composer Robert Cummings notes that Sonata № 2 “already reveals the keyboard skills of its composer”<sup>18</sup>. The first part (*Allegro con brio* – “*Alleluja*”) is filled with energetic joy, the main party contains a choral motif that directly represents the name of the first part. A side party consists of two parts. “The first one is a melodious, made in the spirit of the opera cantilena; it is replaced by tonic and dominant figures with a melodic voice that seems to be intertwined”<sup>19</sup>. The middle part (*Adagio con gran espressione*) opens with a somber introductory fragment, after that the music becomes soft, smooth, rich with polyphonic elements and is one of the most beautiful lyrical works of the composer. Final (*Allegro con spirito*) “demonstrates Hummel’s agile rhythmic skills, <...> Even if his counterpoint skills were here not fully developed, as it was later, this almost half an hour work is certainly among the forgotten, but highly worthy works of Hummel”<sup>20</sup>.

If J. N. Hummel’s First Sonata contained influences of both the Viennese and London piano schools, the Second Sonata reflected the Viennese priorities of the composer at the beginning of the nineteenth century, which were summarized. It is noticeable that not only piano sonatas attracted J. N. Hummel, but also the Vienna symphonism. Thus, we can note that J. N. Hummel was one of the first composers, who used the possibilities of the piano (using of a wide range, saturation of the texture) to achieve the symphonic sounding of the instrument.

The three-part Sonata № 3 op. 20, f-moll (1807) has got an original design. Each part of the Sonata contains a certain invention – an insight into the musical world of romanticism and, at the same time, the plan of the Sonata shows deep connections to the Baroque style and the general acquisition of the Late Classical era. The stylistic versatility of Sonata attests to the fact that J. N. Hummel seemed to distance himself from the musical art of the Baroque

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<sup>18</sup> Johann Nepomuk Hummel Piano Sonata No. 2 in E flat major, Op. 13. Retrieved from: <https://www.allmusic.com/composition/piano-sonata-no-2-in-e-flat-major-op-13-mc0002365669>

<sup>19</sup> Grokhotov S. V. (2012). Johann Nepomuk Gummel – composer, pianist, teacher. *From baroque to romanticism. Musical eras and styles: aesthetics, poetics, performing interpretation*, vol. 3, P. 124.

<sup>20</sup> Johann Nepomuk Hummel Piano Sonata No. 2 in E flat major, Op. 13. Retrieved from: <https://www.allmusic.com/composition/piano-sonata-no-2-in-e-flat-major-op-13-mc0002365669>

and Late Classical era. On the basis of the generalization of the creative achievements of his predecessors, the composer was able to create a neo-Baroque and Neoclassical style layers in the pre-romantic era.

Piano Sonata № 3 belongs to a transitional era, there is a stylistic interaction of baroque, classicist and pre-romantic style features. Characteristic is the deepening of improvisation from Part I to Part III. If in parts I and II the improvisational features are fragmentary, then in III they make a basis for the form and content of the Final. The polyphonic style, as well as the polyphonic diptych, are transformed in the Final of the Third Sonata of J. N. Hummel. The final part acquires the meaning of Fantasia, its first section has the signs of a prelude, and the final has features of the conditional double fugue (fugata) with separate exposures. The explanation of fantasy in the function of the Finale of the sonata cycle is the opening of the romantic era. The baroque-classicism generalizations in the Final of the Third Sonata are subdued to romanticism, it was only beginning then in the early nineteenth century.

Sonata № 4 Op. 38 – *C-Dur*, which consists of three parts (1808), marks the transition of the composer to the creation of large-scale artistic concepts in the composer's piano legacy. The composer's attraction to monumentalism, as well as to the symphonization of the Sonata, attests, in particular, about his appeal to the sonata form with a pathetic and dramatic introduction (*Adagio Maestoso*). The most significant contrast in the first part is between the slow introduction of philosophical content and the purely sonata form (*Allegro moderato*), which beams the idea of a tumultuously joyful perception of life. The first part of J. N. Hummel's Sonata is characterized by multithematicism, because there is the composer's appeal to the episode instead of development. Its features are through holding of its initial theme, a number of thematic formations, that influence on the intonational contrast between its holdings. The second part – *Adagio con molto espressione* – appears as a detailed lyric-philosophical monologue. The sonata form with an episode instead of elaboration and a mirror reprise reflects the composer's overall artistic intention for interpreting the Final. J. N. Hummel used “cavalcade” of themes as the embodiment of the diversity of life experiences, as well as a mirror reprise and embodied the artistic idea of the Finale – it is the formation of a generalization, conclusion, at the level of not only the final part, but also of the sonata cycle. The side-party at the beginning of a reprise testifies the depth of its metamorphosis: from the embodiment of playfulness of a scherzo, it turns into the embodiment of a certain power, which is traced in its alternate appearances in different registers, resulting in expanding of its diapason which covers almost five octaves.



Sonata № 5 Op. 81 *fis-moll* (1819) consists of 3 parts and is considered to be the greatest creation of J. N. Hummel. The first part begins with the theme in double octaves. S. Hrohotov notes, “In general, the first part of this work is more like a fantasy than a traditional sonata allegro. So, the motive development of the material is practically not presented in it; more important are the colorful tonal comparisons, dynamic and tempo contrasts, various polyphonic melodic figurations with sustained notes, frequent unexpected changes of emotional conditions, sound effects of the developed piano texture”<sup>21</sup>. We would like to emphasize that the peculiar harbinger of the Fifth Sonata in the achievement of J. N. Hummel was the Finale of the Third Sonata, where we established the characters of the fantasy genre.

Sonata № 6 Op. 106 – *D-Dur* (written in Weimar in March 1824, published in 1825) has a four-part structure: 1) *Allegro moderato ma risoluto*; 2) *Un Scherzo all’antico: Allegro, ma non troppo*; 3) *Larghetto a capriccio. Cantabile ed espressivo*; 4) *Final, Allegro vivace*. It is a kind of conclusion about the evolution of genre interpretation in the works of the composer. This is the only one four-part Sonata in the legacy of the composer (from his works of mature and late periods of his work). The four-part Sonata certifies that a symphony has become here as the model of cycle formation for J. N. Hummel. Based on M. H. Aranovsky’s conception of the functions of parts in the symphonic cycle, J. N. Hummel departs in the interpretation of the sonata cycle from the archetypal symphonic prototype, according to which the second part emerges as the slow center (the disclosure of the *Homo sapiens* hypostasis), and the embodiment of the hypostasis *Homo ludens* – III.

The first part of the Sixth Sonata is characterized by a multithematic organization, a considerable part of development, inherent exposure and reprise, with a relative miniature of development. A characteristic feature of the first part’s dramaturgy is the fragmentary nature, because there are numerous double tilt features and fermatas. Beside of the fragmentation, the first part is characterized by a through dramatic development, which in accordance with the romantic style the musical form becomes poem-fantasy type (according to the scientific concept of the doctoral dissertation of O. H. Roschenko<sup>22</sup>).

The second part of the sonata cycle – *Un Scherzo all’antico: Allegro, ma non troppo* reflects the innovative hermeneutic attitude of the composer to the musical “joke” presented in the “old time style”, where J. N. Hummel

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<sup>21</sup> Grokhotov S. V. (2012). Johann Nepomuk Gummel – composer, pianist, teacher. P. 132.

<sup>22</sup> Roshchenko E. G. (2006). Dialectics of mythologemes and the new mythology of musical romanticism. (Master’s thesis). Natsional’na muzykal’na akademiya Ukrainy im. P. I. Chaykovskogo. Kiev.

synthesized the modern and the old within one part, giving Scherzo the character *antico*. This part is characterized by the inheritance of the Baroque principle – “part – affect”. The shape of the second part of the Sixth Sonata corresponds in general to the structure of the classic Minuet, inherited from *Scherzo* (it is a complex three-part form with the middle of the trio type). The third part of the Reprise section is based on the *Da capo al Fine* type, however, the Hummel’s composition of the reprise distinguishes the final supplement from the traditional one for Minuet and Scherzo. The quintessence of differences is most clearly demonstrated in the middle part. Instead of interpreting it as a *trio*, the composer gives it the function of *alternativ*: the basis of the theme of the middle is the subvoice from the theme of the first part; the composer brings a baroque element, which expressed in the continuation of the development of the main theme idea, presented alternatively. As a result, the structure of the second part acquires the characteristics of a baroque composition.

Original is the interpretation of the third part of the Sixth Sonata – *Larghetto a capriccio. Cantabile ed espressivo (A-dur)*. In the sonata cycle of J. N. Hummel the third part acquires the character of a slow fantasy, in which the song gradually veils with the invasion of passage thematicism (first in the central section, then – in the reprise).

The finale of the Sixth Sonata has got features not only of the sonata form, but also two-theme fugues (double fugue) with separate exposure. In the Sonata Finale, the presence of a fugue is evidenced by the nature of the thematic formations and the nature of the connections between them. The first of them (corresponding to the theme of the main party) is a combination of two ascending quarters, which are arranged in whole durations; the second (equal to the side party) – appears as a derivative contrast, because its first circular element completes the main course of the ascending quarter (in half durations). The triumph of the double fugue over the sonata is a reprise based on a counterpoint of two themes that also has added simulations in the “free voice”, based on the initial element of the second theme. The final triumph of the first theme gives the form circularity.

It should be noted that the works of the composer are not similar in thematicism, structure and form. This suggests that, being on the top of the heyday of classicism, J. N. Hummel sought to find new manners, plots and expressive possibilities.

## CONCLUSIONS

The birth of the piano in the last part of the eighteenth century was accompanied by an awareness of the need of *inventio* in the field of both composer and piano performing style. M. Clementi departs from the classicist

performing traditions as a founder of the piano style. The composer resorts not only to the mechanical combination of known techniques, but to the experimentation necessary to unlock the potential prospects of a new instrument. He also accepted the inherent multifaceted technical and expressive possibilities for expanding and deepening of musical-figurative content of the works.

By analyzing the piano sonatas by J. N. Hummel it is revealing that his first works correspond to the stable traditions of Viennese classicism and are marked by the influence of his teacher W. A. Mozart, the following works are in line with the Baroque (polyphonic) idea and includes fuga fragments. They serve as transitional works with signs of the Romantic era. The desire for symphonization in sound and form can be traced in two four-part sonatas. Sonatas are filled with many elements of virtuoso and improvisational character, which is manifested in both fast passages, octave passages, as well as in a large number of decorations, tempo and rhythmic changes, and the play lasts for 128 durations.

In the era of the emergence of the piano in the works of M. Clement and J. N. Hummel clearly expressed polyclarity of thinking, which involves the use of clavier-harpsichord principles of the play. There is a certain stylistic development in the musical samples of the piano sonatas by M. Clementi and J. N. Hummel. In their works there are features of both the classical sonata form and certain modifications that manifest themselves both in form and in style (approaching romanticism). M. Clementi's first sonatas for piano are two-part, which will then be reflected in the works of composers close to the romantic era. J. N. Hummel's sonatas trace the reflection of current trends in the music world. In his works there are both two- and three- and four-part sonatas. The last have a pronounced symphonism.

## **SUMMARY**

The study analyzes the sonata legacy of M. Clementi and J. N. Hummel. The birth of the piano in the last part of the eighteenth century was accompanied by an awareness of the need of *inventio* in the field of both composer and piano performing style. On the basis of the London-Vienna mutual influences, genre features were determined and the evolution of the sonata form was traced from the first attempts to make it a classicist period and to a transformation into a romantic style, which formulated the purpose of this research. Mastering of a music play of the past requires the individual to join a system of ideas and concepts from the historical and artistic atmosphere of the era, as well as to explain the regularities of correlation between the whole and the individual parts, which are characteristic to the artistic wholeness. The basis of scientific reconnaissance there was the

principle of historicism, which helped to determine the main stages of priorities changing of composers in their sonatas. The unity of creative individuality (teachers, performers, composers, authors of methodical worker in one person), which was characteristic for M. Clementi and J. N. Hummel, has now actualized the question of understanding of the artistic and scientific and methodological components that are inherent in the musical thinking of the Enlightenment era. The main method was the method of generalization, according to which the general features and patterns of the evolution of the sonata genre in the works of M. Clement and J. N. Hummel were determined.

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## HETEROPHONIC PRINCIPLE IN UKRAINIAN MUSIC

Larisa Trubnikova

### INTRODUCTION

In the Ukrainian folk song polyphony, as a system, there is a rich spectrum of correlation of voices – from the simplest *vtoras* (*vtora* is a sequential rhythmically synchronous duplication of the melody in any interval: third, sixth, octave, fourth and fifth<sup>1</sup>) to the developed types of folk “counterpoint” – developing and contrasting supporting voices. Comparing the types of the Ukrainian folk song polyphony with the existing typology of polyphony in professional music, it becomes clear that the range of interaction of voices in folk art extends from heterophony to polyphony, absorbing all the richness of transitions and phased changing. The folk song polyphony has grown and functions on the basis of heterophony. In the course of historical evolution, heterophony gives rise to other types of folk song polyphony on a variant-melodic basis, in particular. This principle of thinking in melodic variants in their simultaneous combination (sounding), that is, *the heterophonic principle*, characterizes many genres of Ukrainian folk song culture. The richness of the folk song polyphony is especially fully represented in Ukrainian historical songs and the lyrical ones “about love” and “women’s fate”. From the point of view of this logic of thinking, the heterophonic principle reflects a stable foundation on which the extremely mobile, improvisational-variant system of supporting voices flourishes, generating the integrity of the artistic organization of the folk song polyphony. Collected together from many samples of folk songs, this system makes up a certain folkloric invariant, which professional music is oriented towards.

The development of the Ukrainian professional music in the XIX–XX centuries showed that the heterophonic principle formed in folk art and the entire system of melodic principles of folk polyphony are by no means isolated from influences and interactions. The artistic integrity of a folk song is capable of sensitive and mobile inclusion of elements of other techniques borrowed from professional music. The result is a new artistic synthesis of the *folk and professional*.

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<sup>1</sup> Golovinskiy G. (1981). *Composer and Folklore: From the Experience of Masters of the XIX – XX centuries*. Essays. Moscow: Muzyka.

## 1. Genre of folk song adaptation and heterophonic principle

The recourse to the genre of adaptation of a folk song is dictated by the task of tracing and assessing the role and significance that belong to the heterophonic principle in its formation. The aspect of this type has not yet been posed as an independent problem. Its disclosure will allow us to identify one of the specific ways of recreating folklore in compositional practice, which are the heterophonic principle and the heterophonic technique.

One of the main polyphonic signs of the Ukrainian folk songs is the following principles of mode development:

- as a mode supplement;
- a mode renovation;
- and especially a mode modulation or a shift.

Intonational changes in the melody of supporting voices lead to a mode variation, and not only melodic one, which sufficiently intensifies the melodic content of supporting voices, which, ultimately, leads to such quality as melodic equality – almost the main indicator of polyphonic thinking.

The degree of modal development serves as a criterion of polyphonic quality, clearly manifested in the Ukrainian folk songs. Going beyond the limits of a given mode cell in the main chant, its enrichment, expansion and unification on a single basis of two or several different scales, the possibilities of mode modulation – all these are factors of the active behavior of the mode, contributing to the growth of polyphony.

One might recall that the activation of the mode development is the result of the melodic intensity of supporting voices. Without connecting new intonation variations of the melody in supporting voices, the creation of a new quality in the mode content of the songs is impossible. The process of mutual interconnection and interdependence of the melody of the main chant with its intonation variants determines the dialectic of changing over the functions of voices in the heterophonic polyphony.

Observations on the structure of the heterophonic principle in the Ukrainian folk song reveals yet another polyphonic quality: the variability of the functions of the voices. The power of the melodic “advancement” in the variant deployment of the voices of polyphony is so great that the supporting voices often “capture” the function of the melodic leader and continue the melody in a new way. In such cases, we ascertain the fact of the transition of functions of voices, of their change, of any variant transformation: the most active supporting voice is perceived as a melody of the main tune, and that, in turn, becomes a secondary one. We propose to define this phenomenon as *modulation of the function of the supporting voice*<sup>2</sup> (or main tune).

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<sup>2</sup> Trubnikova L. N. (2015) Folk Song Polyphony and Heterophonic Principle in Ukrainian Music. Monograph. Kharkiv: Maydan. (in Russian).

The nature of this phenomenon is unique in its beauty and flexibility of melodic improvisation, and from the point of view of structural organization it has an analogue. The classical West European polyphony also relies on changing over the functions of the voices of the texture. After holding the theme, a functionally new element arises in the same voice – counterpoint, countertheme. After it, before returning to the theme, a connection is possible – one more element. In imitation forms, such changing over of functions in one voice is one of the fundamental properties of polyphony. The difference with the heterophonic principle of changing over is that a combination of melodies either identical to the main chant or relatively contrasting to it arises in folk song polyphony.

Thus, in the Ukrainian folk songs the multifunctionality, subordination of the supporting voices to its melodic leader is preserved, and this is its essence. In imitation polyphony, the relative equality of all voices, thematically related, predominates.

We single out the features, characteristic of the Ukrainian folk songs, that substantiate the conclusions about its polyphonic qualities. They are as follows:

- melodically intense variant deployment in the supporting voices of the developing and contrasting types, less often – complementary type;

- a two-way connection between the mode of deployment and the nature of the correlation of voices in polyphony: in the presence of a deep renovation of the mode (and even going beyond it), polyphonic prerequisites arise, since the degree of independence and melodic development of the supporting voices significantly increases;

- variability, or modulation of the functions of the supporting voices<sup>3</sup> – indicating the relative equality of voices, their ability to take on the role of a melodic leader. A similar variability arises as a result of polyphonic “self-governing” in the heterophonic polyphony;

- the nature of the combination of the melody with its variants in *simultaneity* is structurally similar to the organization of imitation polyphony, the abilities of which are largely inherent in the nature of folk choral singing.

When referring to the system of popular polyphony, not the whole genre model is recreated, but its most characteristic features. Their heterophonic texture, as a synthesizer of all interconnected components of national thinking, acts as a stable component of such genre system of polyphonic folk songs.

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<sup>3</sup> Trubnikova L. N. (2015) Folk Song Polyphony and Heterophonic Principle in Ukrainian Music. Monograph. Kharkiv: Maydan. (in Russian).



The process of interaction between two systems “Composer and Folklore”, characteristic of 20<sup>th</sup> century music, is a historically large-scale, multi-channel phenomenon. In Ukraine, Nikolai Leontovich (1877–1921) was one of the first innovators who discovered the prospects of the method of interaction between folklore and professional art<sup>4</sup>. In his adaptations of folk songs for a cappella choir, he uses the genre as a stable component of the national style, as the historically primary way of interpreting folklore. Therefore, for N. Leontovich, the Ukrainian folk song polyphony, in particular, and especially the heterophony, were the most important means of its (folklore) recreation. The composer raises “to the surface” the potentially inherent in it quality of polyphonic thinking. This is manifested, firstly, in modeling the system of supporting voices of folk polyphony – from *vtora* to developing and contrasting ones, close to the European counterpoint; secondly, – in the use of the principle of changing over the functions of the supporting voices – a special law exactly peculiar to polyphonic thinking. Adaptations of folk songs make up the main part of N. Leontovich’s creative heritage. This is a special genre of art that has become typical of the first classical stage in the development of folklore in Ukraine. So, N. Lysenko was the first to use the thematism of folk songs for their original adaptation. The task was as follows: to show the national peculiarities of the Ukrainian melos, the mode-rhythmic and genre characteristics as a regional phenomenon on the Slavic soil. Therefore, the composer with a great sense of tact treated the genuine folk samples of songs, “worked” with folk song material especially carefully, submitting his own style and musical speech to revealing the national originality of a folk song with all its figurative and stylistic characteristics.

A new approach to folklore material was formed in the creative work of Nikolai Leontovich. The synthesis of the principles of Ukrainian folk polyphony with professional polyphony becomes the most important in the composer’s creative method. N. Leontovich perfectly knew the peculiarities of folk performance and equally well studied the technique of polyphonic writing of the all-European professional school. The search for the expression of the national experience of polyphonic singing went along the path of that unifying tendency, which was already known from the practice of M. Glinka. N. Leontovich selects the national song material from the point of view of its typicality, similarity with other folklore prototypes and exposes it to professional methods of development by means of contrast, imitation polyphony, ostinato and variation. The synthesis found turned out to be quite organic for the reason that the elements of professional polyphony in the

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<sup>4</sup> Zemtsovskiy I. (1978). Folklore and Composer: Theoretical Essays about Russian Soviet Music. Leningrad-Moskva: Sovetskiy kompozitor, Leningradskoe otdelenie.

embryo are contained in the intonation material of Ukrainian folk songs. And this is one of the composer's pioneering revelations: he needed his sensitive listening to the nature of folk polyphony in order to subtly "decipher" the potential possibilities of the heterophony of a folk song.

Let us turn to the analysis of the adaptation of the Ukrainian calendar ritual song "Shchedrik", the most popular and typical example of N. Leontovich's style, a masterpiece of world significance. The rhythmic and melodic pattern of the "Shchedrik" main melodic formula points to one of the oldest examples of mode formation: presence of two keynotes and minor third at the heart of the mode. The variability of the mode keynote is emphasized by multiple repetition of the main melodic formula with a characteristic pulsation of the rhythm pattern, which as a result is perceived as a potential ostinato (bars 1–4<sup>5</sup>). The ostinato principle implies a great many artistic interpretations, both polyphonic and harmonic. The composer uses the functional triad – T-S-D – only as one of the possible solutions. For him, in this case, the main artistic task was to reveal the polyphonic qualities of the heterophonic polyphony of a folk song. Therefore, Leontovich after a long search for the most convincing artistic solution (it is known that he worked on adaptation of "Shchedryk" all his life) comes to the idea of ostinato variations on a heterophonic basis. The development of variations includes several perspectives: an increase in the degree of melodic intensity of the supporting voices; the use of texture modulations from the heterophonic polyphonic texture to the homophonic harmonic one and vice versa; expanding the range of choral sounding and the gradual accumulation of the number of voices, as a result of variant deployment of the form.

Let us consider the importance of heterophonic principle in the dramatic development of the choir. In the first two variations, a supporting voice stands out on the intonations of the upper tetrachord of natural G-minor. In rhythmic, melodic and harmonious way, it complements the Tertz conception, "moving apart" the boundaries of the mode, thereby creating a new content of the supporting voices. In the second variation, a vtora is added to it, a typical technique of texture development in song genres of the folk music. The addition of the vtora gives a three-voice texture with a clearly perceptible harmonic basis (traditions of household polyphonic song), although formed by combining independent melodic lines (bars 5–8, 9–12<sup>6</sup>). Further (bars 13–16<sup>7</sup>) the texture changes: inconspicuous, but sequential modulation into a homophonic-harmonic texture takes place, which is confirmed by the clearly

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<sup>5</sup>Leontovych M. (1977). Choral works. (Pearls of World Music). Kyiv: Muzychna Ukrajinna.

<sup>6</sup> See ibid

<sup>7</sup> See ibid

pronounced functionality of the chords, reliance on plagality, the presence of two types of voice leading – indirect and direct. However, other “signs” – rhythmic synchrony of the *vtora*, free doubling in chords, “airy” septims – say about the use of elements of the heterophonic style.

The melodic patterns of voice movement are no less powerful than the functionality of the vertical. This is evidenced by the development of subsequent variations. The theme of “Shchedrik” grows with the *vtora* in soprano, while an intonationally active supporting voice arises in the tenor, a kind of counterpoint to the theme, which significantly increases the polyphonic potential of the texture. The melodic significance of this contrasting supporting voice allows it to become the most interesting material in terms of performing interpretation. Independence to the tenor supporting voice is given, first of all, by rhythmic individualization, in particular, by the method of progressive rhythmic fragmentation, shaded by the sound of the background supporting voice in bass. Thus, in this variation, harmony “does not direct” intonation processes, but is a derivative of the polyphonic development of voices-lines (bars 17–20<sup>8</sup>).

In the fifth variation, the theme is developed in accordance with the indigenous passacaglia tradition – in bass. Two dramatically weighty supporting voices are layered on it: in the upper voice there is a variant of the complementary supporting voice from the first variation, and in the tenor – a supporting voice that emphasizes the intonations of the V–VI levels of the mode (bars 21–24<sup>9</sup>). This and the following variations make up the climax of the miniature choral poem under review. The approach to it is made not only by means of dynamics, but also by the method of maximal revealing the melodic potential in voices having a single thematic source. The lyrical nature of such dramaturgy is based on the principle of monothematism, implemented on the basis of melodic-variant development (bars 21–24, 25–28<sup>10</sup>). By the degree of monothematic concentration, “Shchedrik” can also be compared with ostinato variations.

In general, the variation cycle on the theme “Shchedrik” is built on the principle of smooth, gradual transitions from one stage of dramatic development to another. These qualities are typical of the genre of choral miniatures, and thanks to a clear tendency to intensify melodic processes within the texture, it can be said that the dramaturgy of the cycle has symphonic features! This is evidenced by a strict architectonic plan with its clear tendency to climax, and the presence of the functional triad IMT (imitio, motus, terminus) at the level of

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<sup>8</sup> Leontovych M. (1977) *Khorovi tvory*

<sup>9</sup> See *ibid*

<sup>10</sup> See *ibid*

imaginative development. After the climax, the seventh variation sets in, where the musical “action” is minimized to the final stage. This is achieved by a sharp change in texture, the dominance of the original thematic melodic formula, the return of the supporting voice of the first variation. The eighth variation is the coda itself (bars 29–32, 33–36<sup>11</sup>).

Another principle, fundamental to the composer’s creative method, also testifies to the features of symphonic thinking within the framework of the genre of this miniature. This is the intonational “germination” of thematism (V. Protopopov’s term), leading to the constant renewal of intonation material and the cross-cutting development of dramaturgy in general. This Leontovich’s principle is based on the consistent revealing polyphonic qualities of folk polyphony. At the same time, the supporting voices are both a factor in creation of forms and an important component of the figurative and dramatic formation of the content of music. Thematic renovation of intonation material in the “Shchedrik” choir is carried out by changing over the functions of supporting voices. For example, the functions of supporting voices are clearly differentiated in the fourth variation: the theme – in alto, in soprano – *vtora*, in tenor – contrasting supporting voice and in bass – ostinato. If we follow the functional movement of voices, the variability of each of them in the integrated organization of the texture, the variation in the development of the original cell become clear. The most indicative situation is the switching of the functions of supporting voice in one voice: the complementary supporting voice goes into the *vtora* (1-2 variations<sup>12</sup>), the *vtora* – into the contrasting voice (8th variation<sup>13</sup>), or the contrasting supporting voice “turns into” the ostinato voice (4th variation<sup>14</sup>).

Let’s get back to the principle of thematic growth. So, the supporting voice, in which the authentic relations of the sounds of the mode emerge for the first time, sounds in the sixth variation. Melodically it is not the brightest, but the most lengthy one. By the way, the supporting voices of this variety are the composer’s favorite technique (soprano, bars 25–28<sup>15</sup>). Its appearance was prepared by the previous variant growing in other voices. The supporting voices in the alto and soprano parts are thematically homogeneous: the alto supporting voice, in fact, is in turn a variant of the upper supporting voice, as it is built on the free rhythmic growth of the supporting voice in soprano. Their appearance carries new melodic information and, in a dramatic way, continues the line of development outlined in the contrasting supporting voice

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<sup>11</sup> Leontovych M. (1977) Khorovi tvory

<sup>12</sup> Leontovych M. (1977) Khorovi tvory

<sup>13</sup> See *ibid*

<sup>14</sup> See *ibid*

<sup>15</sup> See *ibid*

of the tenor from the fourth variation (bars 17–20<sup>16</sup>). The seventh variation is the “classic” post-culminating decline. In the lower voice, that very complementary supporting voice is developed, which was the very first in the cycle. There arises a thematic arch with textural-register modulation of the supporting voice. The conclusion of the cycle is built on the tonic organ point (supporting voice – background in the lower voice, 8th variation<sup>17</sup>).

Summing up the observations of the harmonization of the “Shchedrik” theme, one can see three harmonious interpretations of the main harmonic formula: the plagal, the authentic, and the tonic. Harmonic variation appears to be the most dramatic technique of developing an image in Leontovich’s adaptation: this principle creates the dynamics of development, reflecting the features of the composer’s symphonic thinking. The genesis of this principle is not so obvious. In our opinion, its roots help to find a synthesis of folk and professional creative work: the functional triad – T-S-D, naturally, points to the all-European norms of harmonic thinking, realized by the composer, and the principle of variation clearly represents the features of Ukrainian folk thinking in song genres. So, the analysis of the correlation of harmonic and polyphonic principles as a whole showed that the new quality of the dramatic development of the theme lies in combining the techniques of folk song polyphony with the principles of harmonic and polyphonic variation through symphonic “sprouting” and development.

What is the essence of the heterophonic texture, so organically “transplanted” by the composer from the genres of Ukrainian national folklore into his wonderful choral miniature? First of all, in the dramatic significance of the melodic saturation of supporting voices, which participate in figurative development and, along with harmonic functionality, form the basis of form creation. Moreover, from variation to variation, intensification of melodic processes takes place, the intonational relationship of individual supporting voices is established, that is, a stable principle of thematic development of the type of “germination” is formed. Finally, the change-over principle, which we propose to define as modulation of the function of supporting voices in the integral texture of the work – another innovative approach to Leontovich’s interpretation of folk thematism.

In characterizing the heterophonic techniques of writing, we mainly focused on the analysis of melodic processes for the reason that, in this case, they become the indicator of the individual peculiarity of the folk song polyphony in Ukraine. Rhythmic features are manifested in the synchronism of rhythmic patterns. The mode nature of the Ukrainian folk song polyphony

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<sup>16</sup> See *ibid*

<sup>17</sup> See *ibid*

is predominantly diatonic, typically dominated by a minor, elements of chromatism arise in connection with the use of harmonic minor or other varieties of the mode. As a result of combining the polyphonic means of folk song singing with the principles of polyphonic professional thinking of the European type, N. Leontovich creates a new style of adaptation of a folk song, in which the theme is only a folklore prototype of the image, and organization methods stem from the system of professional musical culture. Such a union results in a synthesis of polyphonic and harmonic principles of folk and professional thinking. In turn, the composer's polyphonic technique is based on careful selection of elements of European and national-folklore systems of polyphonic thinking, on their organic unity.

## **2. Functions of heterophonic principle in professional creative work**

The content of the music, aimed at revealing a dramatically expressed national character, is largely determined by the system of means of expression. The folk song polyphony in the folklore art is not just a texture of the song recital, but a direct exponent of musical ideas and images. Such a view allows us to see a prototype of integral typological thinking in the new conditions of the existence of the "Composer and Folklore" system. The system-forming factor of integrity is precisely the type of texture organization of folk song polyphony that grows as a result of a certain method of intoning: from the melodic formula to its variant "shoots" – "growth" and "weaving" of polyphonic texture, that is heterophony. Melos, rhythm, mode basis – all this directly follows from the very nature of heterophonic principle of intoning. Therefore, we can assume that the folklore prototype of compositional thinking is "included" and is maximally represented within the framework of the heterophonic texture. And if the composer addresses the Ukrainian national origins, the folk song polyphony can assume the primary functions of a representative of national character in creating musical images. However, if there was possible a way of recreating the folklore prototype in its integral form, close to the original source, in the genre of adaptation, then the process of style individualization of the common signs of the folk song polyphony, its characteristic techniques, begins in the further development of the same genre, and especially within the styles of artists of great talent. There is a loss of the system-forming capabilities of the folk polyphonic voice texture while preserving the leading principle, that is, the heterophonic principle, and on the basis of the active process of synthesizing, linking the means of expressiveness of folklore itself and professional, compositional tools. The introduction of the principles of folk song polyphony into the compositional style system is an objective and logical process of interaction between the "Composer and Folklore" system at the stage of development of Ukrainian music in the second half of the 20<sup>th</sup> century.

So, one of the main carriers of the national into professional art is folklore, because it is in the depths of folk art that the formation of the national style in music begins. As the Ukrainian researcher N. Goryukhina<sup>18</sup>, note, at the first stage of deep interpenetration of folk and professional (second half of the 19<sup>th</sup> century) the typological thinking is an obligatory characteristic in the musical art of Ukraine: the leading significance of the folklore system is preserved. At the next stage (XX century), within the typological norm there is an increase of individual, developing compositional styles. The national style takes the path of active progressive reflection of a new history – through the prism of an individual compositional style. The signs of the national penetrate into realistic music no longer in the form of stabilized techniques, but as a product of in-depth knowledge of the essence of the national, its dynamics.

The path to the formation of the national image goes through the same stages as any musical image: from intonation to thematism, from individual methods of compositional technique or texture organization of folk thematism to dramatic functions in organizing a musical form. The first of the indicated stages is the movement from the internal to the external when perceiving the content of the image, and the second is from the external to the internal. N. Goryukhina proposes to take these paths when analyzing the national style<sup>19</sup>. The main thing that should be noted is the conventionality of dividing the elements of the musical language in a particular work into external and internal ones. The validity of this methodological aspect is due to the logic of the correlation of composition and dramaturgy of a musical work: the plan of the external includes the means and principles of the compositional level of organization, and the intonational-thematic content, level of dramaturgy are included in the plan of the internal. On this basis, external signs include methods of compositional technique and texture of folk song polyphony (various sorts of vtoras, variable entries and exits of voices, reduction to unisons, etc.); and the internal ones include melodic-rhythmic turns, genre intonations, mode formations, melodies-quotes and variant principles of development.

The ratio of external and internal signs is coordinated on another scale – constant (stable) and developing (mobile) components. Their relationship is very variable and stylistically mobile, but they are quite stable in each particular work. External signs are more predisposed to a stable form of existence; internal ones, on the contrary, – to development, re-intoning. Modulations from the external to the internal and vice versa within the framework of a particular style are almost impossible (in view of the

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<sup>18</sup>Goryukhina E. A. (1985). *Essays on Musical Style and Form*. Kyiv: Muzychna Ukrajinna.

<sup>19</sup> See *ibid*

developed author's position in the interpretation of the heterophonic principle). However, such phenomena of mutual transitions are noted, if we bear in mind the existence of a certain generalizing system of functional levels of manifestation of the heterophonic principle, acting in composer's work. This system will include both constant and developing signs of the national style, although the degree of their semantic load in each particular composition will be different.

So, the analysis of the manifestation of the functions of the heterophonic principle using the specific style material of the creative work of Ukrainian composers allows us to build a system of functional levels of the manifestation of the heterophonic principle distinguished by us according to the principle of from external to internal. They are as follows: 1) heterophonic principle as a type of texture (V. Borisov "Four Ukrainian Songs for a Symphony Orchestra"<sup>20</sup>, 1953); 2) heterophonic principle as a compositional technique (L. Grabovski "Four Ukrainian Folk Songs for a Mixed Choir and a Large Symphony Orchestra"<sup>21</sup>, 1959); 3) heterophonic principle as a component of dramatic development (V. Gubarenko "Third Partisan Symphony"<sup>22</sup>, 1974); 4) heterophonic principle as a type of intoning (V. Bibik "Triptych" for Choir<sup>23</sup>, 1970; "Meditations" for Piano, Harpsichord and Chamber Orchestra<sup>24</sup>, 1979; Fifth Sonata for Piano "Sonata of Happiness"<sup>25</sup>, 1982); 5) heterophonic principle as a factor in creating a national style (E. Stankovich "Symphony No. 3 «I Assert Myself»"<sup>26</sup>, 1976).

We emphasize that we singled out this system conditionally as a methodological aspect, capable of providing a specific tool for musicological analysis in solving such a global general aesthetic problem as the "national style" in musical art. The presented theoretical abstraction divides into separate aspects the artistic synthesis, which is represented by the heterophonic principle in the living intonation substance of a musical work. Close interconnection and dialectical contingency characterize the effect of these functions in a specific national-genre image.

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<sup>20</sup>Borisov V. (1959). Four Ukrainian songs: Suite for a Symphony Orchestra. Score. Moscow: SSK.

<sup>21</sup> Grabovskiy L. (1959). Four Ukrainian Folk Songs: For Mixed Choir and Orchestra: Op.6. (unpublished).

<sup>22</sup> Gubarenko V. (1983). Symphony No. 3: For Symphony Orchestra and Male Choir: Op. 22. (Folk song and by R. Levin). Score. Kyiv: Muzychna Ukraïna.

<sup>23</sup>Bibik V. (1974). Triptych for a capella choir (Folk song). Choral works by Ukrainian Soviet composers, vol. 9, pp. 19–27. Kyiv.

<sup>24</sup> Bibik V. (1979). Meditations: For Piano, Harpsichord and Chamber Orchestra: Op. 37. (unpublished).

<sup>25</sup> Bibik V. (1982) Sonata No. 5: For fp.: Op. 46. (unpublished).

<sup>26</sup> Stankovych Je. (1980). Symphony No. 3 ("I Assert Myself"): For Soloist and Orchestra. (Words by P.Tychina). Score. Kyiv: Muzychna Ukraïna.



At the center of such functional differentiation is a fundamental question: does the heterophonic principle determine the intonational nature of music or is it its external attribute? Many conclusions depend on this: are the means of the folk song polyphony used integrally or partially? What level of generalizations are created on their basis? What is the ultimate artistic effect of their application? The “heart” of the musical image in the national style is the type of intoning, dictated in one of the possible cases by the heterophonic principle. Moreover, the heterophonic intonation does not necessarily mean a quote (that is, a folk song as a theme). It may be the original thematism, but its nature is completely determined by the heterophony. This is the deepest layer of discovering the heterophonic principle of thinking precisely in those composing styles where the initial moment is intonation of folk song polyphony, capable of generating an integral system of *heterophonic thinking*. In this case, folkloric intonation becomes a source of style.

The manifestation of the function of the heterophonic principle as a way of textural organization of thematism is at the level of the external sign of the national style. Being a more stable component in the structure of the national style, the heterophonic texture is also able to act as the most important means of typification and “generalization through style”. Penetrating at all levels of the organization of the work – phonic, intonational-syntactic and compositional, the heterophonic principle acquire new functions already within the new integrity – the individual compositional style. There is an internal modification in the structure of the heterophonic principle: it is able to “get used” to any intonation form, giving in to the imaginative idea of reflecting the national style through the prism of the author’s vision. There is a stylistic spectrum of artistic expressive possibilities and functions of heterophonic principle in the system of compositional style. For example, at the present stage of the interaction of the system of folklore and professional creative work, the heterophonic principle was modified from an integral genre-specific folklore model into a virtually existing (in potential) in the public musical consciousness genre “sign” of the Ukrainian national song style, which could flexibly “enter” into the “alien” style and create a “portrait of a national style” through the peculiarities of author’s re-intoning. Acting on the principle of “dispersing” its functions within the integral structure of the work, the heterophonic principle can be considered as one of the most important factors of the national style and a means of “generalization through style”.

From the point of view of the unveiling of national character, the heterophonic principle acts in several forms. For the composer at the moment of the conception of the composition and for the listener at the time of perception, the polyphony of a folk song (in Ukrainian folk art, in particular) performs the service of a folk prototype as an additional associative factor.

The heterophonic principle acts as a means of typification of musical imagery, as it is recognized as “native intonation” among other means of musical expressiveness.

The folk song polyphonic texture in the structure of an individual style is capable of flexible dialectic forms of interaction with a wide variety of innovations in the field of harmony, mode, compositional technique as a whole. That is, the heterophonic principle in the compositional style structure is not an external attribute, but an internal essence of national thinking, an intuitive interpretation of a folkloric prototype, folklore tradition.

The definition of heterophonic principle as an internal component of the musical style, developing in its form and very mobile in intonational embodiment of the principle itself, gives an idea of the historical dynamics of the interaction of the folk and the professional. Through the prism of the heterophonic principle, this process is revealed as a scale of functional levels directed from the external to the internal. These are some compositional techniques in the work of L. Grabovski “Four Ukrainian Folk Songs”. As a way of organizing folklore thematism the folk song polyphony texture reveals the national character of music in V. Borisov’s “Four Ukrainian Songs”.

A different approach to the heterophonic principle is found in other authors – V. Gubarenko, V. Bibik, E. Stankovich. The “style face” of each of them is marked by features of significant renovations that have occurred in the field of melody, texture, rhythm, pitch modulation relationships that characterize the work of composers of the so-called “radical” direction of the twentieth century. But even in their compositions, the deep inner signs of heterophonic thinking manifest themselves, coming from *the very type of intonation, melos* (V. Bibik<sup>27, 28, 29</sup>), development principles that form the developed system of *dramatic functions of the heterophonic principle* in the organization of the form as a whole (V. Gubarenko<sup>30</sup>). Thus, the heterophonic principle in the creative work of Ukrainian composers plays the role of one of the fundamental principles of the *national style in music* (E. Stankovich<sup>31</sup>).

From the status of a constant sign (in the genre of adaptation of a folk song), the heterophonic principle rises to a qualitatively new level of its artistic functioning: it becomes a dynamic element, capable of various modifications at all levels of organization of a musical work. The projection

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<sup>27</sup> Bibik V. (1974) Tryptykh dlja khoru a capella.

<sup>28</sup> Bibik V. (1979) Meditatsii: Dlya fp., klavesina i kamernogo orkestra: Or. 37.

<sup>29</sup> Bibik V. (1982) Sonata № 5: Dlya fp.: Or. 46.

<sup>30</sup> Gubarenko V. (1983) Symphony No. 3: For Symphony Orchestra and Male Choir: Op. 22. (Folk song and by R. Levin). Score. Kyiv: Muzychna Ukraïna.

<sup>31</sup> Stankovych Je. (1980) *Symfonija № 3 (“Ja stverdzhujusj”): Dlja solista ta orkestru. (Slova P. Tychyny). Partytura.*

of the heterophonic principle on the structure of the national style recreates all the multiple variations that are characteristic of the modern process of changing the features of folk song polyphony in professional art. Remaining a stable way of modeling the national style in music, the heterophonic principle can generate new ideas and images, reflecting not only the “past in the present”, but also, in a re-toned form, modernity in its relations with the traditions of national art.

Another common tendency for manifestation of constant external features of a national style is modulation in a new stylistic context into internal mobile features. So, at the level of external attribution there are such actions of heterophonic principle as *heterophonic texture* (V. Borisov<sup>32</sup>) and *compositional techniques* (L. Grabovsky<sup>33</sup>). A prerequisite for the use of heterophonic principle in this context is its conformity with more active elements of the actual compositional style. Then it remains on the “surface”, is easily recognized and causes the corresponding associations with popular foretypes.

As an internal developing sign, the heterophonic principle acts as an active *component of dramatic development* (V. Gubarenko<sup>34</sup>). Participating in the creation of characteristically-colored national images, she assumes the functions of a figurative representative in the expository parts of the form, in the final ones it manifests itself in a transformed form. The polyphonic qualities potentially contained in the thematism acquire the functions of development, summation and enter into various dramatic interactions. In this case, the heterophonic principle is expressed not totally, but partially, revealing itself in various “dialogues” with other means of expression. It can temporarily disappear from the field of dramatic development, then emerging in connection with a specific context.

This is the way the vitality and eternal renewability of the native popular principles of creative work are proved. The heterophonic principle is involved in the process of differentiation of textured layers and contributes to the growth of linearity, manifests itself in polymodal combinations and polyharmony as a result of a combination of independent melodic lines, and is “included” in sonorous-coloristic effects based on free melodic counterpointing. At this stage, the heterophonic principle is growing beyond the scope of a regional phenomenon and rises to the level of a *stable component of the national style*.

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<sup>32</sup>Borisov V. (1959). Four Ukrainian songs: Suite for a Symphony Orchestra. Score. Moscow: SSK.

<sup>33</sup> Grabovskiy L. (1959). Four Ukrainian Folk Songs: For Mixed Choir and Orchestra: Op. 6. (unpublished).

<sup>34</sup> Gubarenko V. (1983) Simfoniya № 3: Dlya simfonicheskogo orkestra i muzhskogo khora: Soch. 22. (Tekst narodnyy i R. Levina). Partitura

## CONCLUSIONS

The folklore, as the cradle of the entire professional musical culture, is connected with the modernity by many live-bearing threads. Each link of this “time continuity” appears as a complex evolutionary process of re-intoning of the most important typical patterns and expressive means of folklore, which together help to recreate and realize the national style in music. The main contours, the outline of this phenomenon is a folklore prototype, which includes expressive and form creating signs of folk song creative work. This model, which is very important for the professional background of authors, of course, should include folk song polyphony and its heterophonic principle. And various variants of interpretations of this folklore model in specific compositional styles will present a general picture of the formation and development of the national Ukrainian style in its historical dynamics.

The functions of the heterophonic principle that we have singled out (possibly not in a meticulous way) in professional creativity are united by the task of the highest level – to serve as specific (external and internal) signs of the national style, acting as its representative. The most important qualities of the national form of thinking – the distinctness and recognizability of “native” intonations, the figurative and meaningful sphere of reflection of the reality, emotional tone, principles of world perception, and finally, spirituality are “clotting” in the manifestation of each of the functions. As characteristic signs of the style, the functions of the heterophonic principle can model on their basis the highest artistic integrity – the individual style.

The noted observations on the nature of the heterophonic principle under the conditions of an individual compositional style provide grounds for some generalizations.

From the point of view of the disclosure of a national character, the heterophonic principle appears in a lot of things.

For the composer at the time of the conceiving the composition and for the listener at the time of perception, the folk song polyphony (in Ukrainian folk art, in particular) performs the function of a folk *prototype* as an additional associative factor.

The heterophonic principle acts as a means of typifying musical imagery, as it is recognized as “native intonation” among other means of musical expression.

The heterophonic texture in the structure of an individual style is capable of flexible dialectic forms of interaction with a wide variety of innovations in the field of harmony, mode, compositional technique as a whole. That is, the heterophonic principle in the structure of the compositional style is not an external attribute, but an internal essence of national thinking, an intuitive *interpretation* of the folkloric prototype, folklore tradition.

## SUMMARY

For the first time, the polyphony of Ukrainian folk songs and the heterophonic principle in the Ukrainian music are studied as a phenomenon of East Slavic song culture in the context of the history and logic of musical thinking, richness and diversity of manifestations in the “composer and folklore” system. The study is conducted on the example of studying the adaptations of folk songs, choral chamber-instrumental and vocal and symphonic works of Ukrainian composers of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century.

As a result of the study:

– the role of the heterophonic principle in the genre of adaptation of the Ukrainian folk song on the example of the creative work of N. Leontovich was assessed;

– the functions of the heterophonic principle in the system of compositional style were studied on the example of the work of composers V. Borisov, V. Gubarenko, V. Bibik, L. Grabovsky, E. Stankovich;

– an analysis of the heterophonic principle as a factor in creating a national style in Ukrainian music was made.

The polyphony of the Ukrainian folk song and the heterophonic principle in Ukrainian music are first studied as a phenomenon of East Slavic song culture in the context of the history and logic of musical thinking, richness and diversity of manifestations in the “Composer and Folklore” system on a wide field of folk song material, folk song adaptation, choral chamber-instrumental and vocal-symphonic works of classical composers and contemporary masters of Ukraine.

The conceptuality of the phenomenon of the heterophonic principle is in a moving continuum: the national primary source – compositional creative work – national style. Being a stable principle in the structure of the compositional style, the heterophonic principle is manifested not by an external attribute, but by the essence of national thinking, intuitive interpretation of the folklore prototype, folklore tradition. The definition of the heterophonic principle as a stable element of the national style, developing and moving along the intonational embodiment, gives a picture of the historical dynamics of the interaction of the folk and the professional in Ukrainian music.

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