

**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 hand¹) 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 theme². 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

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

² 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*³.

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. Clementi⁴.

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*⁵. 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 sound⁶.

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

³ See *ibid.*

⁴ 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.

⁵ *Sonatine Clementi-Kulau Analysis.* Retrieved from: http://studopedia.ru/14_13490_analiz-sonatin-klementi-kulau.html

⁶ 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)⁷. 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)⁸.

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), etc⁹. 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

⁷ See *ibid* P. 14.

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

⁹ 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"¹⁰. Apparently, for M. Clementi in the refrain combined the original and effective function of presentation of musical material and sonata concept as a whole.

¹⁰ 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 charm¹¹.

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 pianism¹². Pianistic foundations of the virtuoso capabilities of the piano from op. 2 gave thoughts for more than one generation of composers and

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

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

musicians. In the late 1790^s 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”¹³. 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

¹³ 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 sonatas¹⁴.

M. Clementi is the honored “father of the piano”¹⁵, 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”¹⁶. 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”¹⁷.

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

¹⁵ Nikolaev A. (1983). *Muzio Clementi*. Moskva : Muzyka. P. 60.

¹⁶ *Johann_Nepomuk_Hummel*. Retrieved from: https://en.wikipedia.org/wiki/List_of_compositions_by_Johann_Nepomuk_Hummel

¹⁷ 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”¹⁸. 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”¹⁹. 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”²⁰.

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

¹⁸ 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>

¹⁹ 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.

²⁰ 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 thou 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”²¹. 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. Roschenko²²).

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

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

²² Roshchenko E. G. (2006). Dialectics of mythologemes and the new mythology of musical romanticism. (Master’s thesis). Natsional’naya muzykal’naya 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.

REFERENCES:

1. Alekseev A. D. (1988). *Istoriya fortepiannogo iskusstva. Ch. 1–2* [History of piano art. part 1-2]. Moskva: Muzyka. (in Russian)
2. *Analiz sonatin Klementi-Kulau* [Sonatine Clementi-Kulau Analysis]. Retrieved from: http://studopedia.ru/14_13490_analiz-sonatin-klementi-kulau.html (accessed: 20.03.2016).
3. Aranovskiy M. (1979). *Simfonicheskie iskaniya: issledovatel'skie ocherki* [Symphonic Searches: Research Essays]. Moskva: Sovetskiiy kompozitor. (in Russian)
4. Braudo E.M. (1930). *Vseobshchaya istoriya muzyki. 2-e izd. V 3 t. T. 2 (ot nachala 17 do serediny 19 stoletiya)* [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. (in Russian)
5. 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.
6. 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.
7. Grokhotov S. V. (2012). Iogann Nepomuk Gummel' – kompozitor, pianist, pedagog [Johann Nepomuk Gummel – composer, pianist, teacher]. *From baroque to romanticism. Musical eras and styles: aesthetics, poetics, performing interpretation*, vol. 3, pp. 115–154.
8. *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> (accessed: 17.04.2018)
9. *Johann_Nepomuk_Hummel*. Retrieved from: https://en.wikipedia.org/wiki/List_of_compositions_by_Johann_Nepomuk_Hummel (accessed: 17.04.2018)
10. Nikolaev A. (1980). *Ocherki po istorii fortepiannoy pedagogiki i teorii pianizma: Ucheb. posobie* [Essays on the history of piano pedagogy and the theory of pianism: Textbook. allowance]. Moskva : Muzyka. (in Russian)

11. Nikolaev A. (1983). *Mutsio Klementi* [Muzio Clementi]. Moskva : Muzyka. (in Russian)

12. Roshchenko E. G. (2006). *Dialektika mifologemy i novaya mifologiya muzykal'nogo romantizma* [Dialectics of mythologemes and the new mythology of musical romanticism]. (Master's thesis). Natsional'naya muzykal'naya akademiya Ukrainy im. P. I. Chaykovskogo. Kiev. (in Russian)

13. Shchukina T. V. (2006). *Fortepiannaya sonata v tvorchestve Klementi i ee istoriko-stilevye paralleli* [Piano sonata in the work of Clementi and its historical-style parallels]. (Master's thesis). Rosiyskaya akademiya muzyki imeni Gnesinykh. Moskva. (in Russian)

Information about the author:

Olesia Stepanova,

Candidate of Art Criticism,

Lecturer at the Department of piano

Kharkiv state Academy of culture, Kharkiv

4, Bursatski Uzviz, Kharkiv, 61057, Ukraine

orcid.org/0000-0002-6995-6559