

E. Lisovenko

**STRUCTURAL AND SEMANTIC FUNCTIONS OF RONDO AND
RONDALITY IN INSTRUMENTAL CHAMBER MUSIC BY A.
SCHNITTKE**

Rondo is considered as a form capable to replace sonata and rondality - as a universal principle, operating at different levels of the composition. Expressing the downward "spiral", rondo form embodies at A. Schnittke semantics death. The opposite pole of the figurative meaning is presented in "Greeting Rondo", demonstrating a rare case of immutability and thematic refrain.

Keywords: Rondo, rondality, sonata form, form semantics, semantics of tonalities.

In musicological works devoted to the forms of the twentieth century, there is understanding rondality as one of the key principles of the structural organization of the composition along with the sonata and variation. For example, the work of T. Kyureghyan [5] illustrates the exceptional vitality of Rondo in terms of new techniques of writing, from the chromatic tonality and modality and ending sonorism and aleatory. The paper by Grigorieva [2] outlines the fact that among the 33 examples Rondo from the literature of the twentieth century, including works by S. Prokofiev, D. Shostakovich, N. Myaskovsky, B. Bartok, O. Messiaen, I. Stravinsky considered in the corresponding chapter 7 example are opus of A. Schnittke ¹(whereas in "sonata form" there is only one of this author's work). Thus musicologist revises its position, put forward earlier (1995) that the rondo form in the works of A. Schnittke "<...> is presented not too widely <...>", which is due "<...> with primary attention of the composer to symphonized genuinely conceptual cyclic structures in which the overriding principle is the

¹ Among these examples - Rondo of *Concerti grossi* №№ 1 - 6, and the *Concerto grosso* number 1 includes two different samples at the same time - Concert Rondo (II part) and "polystylistic Rondo» (V part) [2, pp. 94-95]. Rondification of vocal form found by the author in the cantata "The History of Dr. Johann Faust" [2, p. 97].

sonata” [1, p. 80]. G. Grigorieva shifts the focus from the previously identified two types of rondo, the first of which occurs "in the “game” situations on polystylistic basis" [1, p. 80], and the second in terms of stylization on Rondo as sample forms baroque concert.

Given that rondality affects virtually all of the major genres of instrumental and vocal-instrumental composer’s music topical stated theme does not require additional arguments. Its comprehensiveness makes it possible to consider the matter from different angles. First, it reveals a significant philosophical and ideological perspective for A. Schnittke’s creativity, arising in connection with the semantics of the form. Second, the tone technique used to create the majority of these forms, raises the question of the semantics of tonalities in the works of the composer. It is no coincidence that E. Chigareva dedicates to this issue a number of works [7; 8]. Third, the “polar” thinking of A. Schnittke, which manifests itself in designing forms on the basis of contrast material, is reflected not only in rondality, but the sonata, which prompts a parallel analysis of the two principles. We emphasize that the relation to the form of a rondo for a career of A. Schnittke changes. If the 70-80 years of its features can be traced quite clearly, that in the late period are veiled by the composer, expressing itself in mediated form.

Let’s restrict the target task of the article by definitions of some possible ways of understanding of the functions and Rondo and rondality, based on examples of instrumental chamber music of A. Schnittke. In particular, as a material act II (1980), third (1983), fourth (1989), string quartets, three piano sonatas (1987, 1990, 1992), the Second Cello (1994), “Suite in Old Style” (1972) , pieces for solo violin - *A Paganini* (1982), “Madrigal memory of Oleg Kagan” (1990), and the only work in which the “Rondo” appears in the title – “Congratulatory Rondo” (1973).

Among cyclic works the greatest similarity is found in Rondo string quartets and piano sonatas²It should be noted, firstly, placing roundel in the second position in the cycle after the slow movement; secondly, rondalnosti action at the level of the entire cycle, which is manifested by alternating the pace on a "slow - fast a slowly" figurative opposition "meditation - Scherzo" that occurs between the parts of the cycle, reminiscences of the preceding material parts. If Rondo as the second part of the form (both the first and the second plan) declares itself in virtually all of these cycles of works, then rondalnost at the macro level is reflected only in the Fourth Quartet, the Second Cello Sonata³. Both five-part compositions, and are based on the principle of slow - fast, opening and shutting thematically similar parts. Moreover, in the final code of the Fourth Quartet performed the original form of the Series I, dense harmonic accompaniment, performing and result, and frame cycle. One-third of her edinyayuschey feature of these works becomes the use of tonal or *quasi*-tonalnoy on key topics - *c moll* in the second quartet, *g - moll* - Third, *b - moll* - the Fourth, *D - dur* - in the First Piano Sonata, "suite in the old style. " Even if the tonal basis rather shaky, it is important to preserve the foundations of the genre of the refrain, which acts as tokkatnost (Second Quartet, the Fourth Quartet), waltz (Third Quartet), or generally interpreted dancing style (first and third piano sonatas). Equally typical of the gradual distortion of structural deformation and the refrain, which leads either to transform imaginative themes (Third Quartet), or to its dispersion (in the fourth); in rare cases, this type of

² String Quartet number 2 (1980) - II h., *Agitato, quasi c - moll*; String Quartet in number 3 (1983) - II h., *Agitato, quasi g - moll*; String Quartet number 4 (1989) - II h., *Allegro, quasi b - moll*, IV h., *Vivace. In Cis*; Sonata № 1 for Piano (1987) - II h., *Allegretto, quasi D - dur*; Sonata number 2 for Piano (1990) - I am., *Moderato, in B*; Sonata number 3 for Piano (1992) - II h., *Allegro*; «Suite of old-style" (1972) for violin and piano - II h., *Allegro, D - dur*.

³ Fourth Quartet (1989): *Lento - Allegro - Lento - Vivace - Lento*. Second Cello Sonata (1994): *Senza tempo - Allegro - Largo - Allegro - Lento*.

techniques is applied to the restoration of the original intonation ideas (for example, the Second Piano Sonata, where modality is presented in the first part of the cycle).

As a common factor in the occurrence of the above works modality plays the use of contrasting techniques (two or more), more tone and 12-tone (free or serial). Noteworthy in this regard is Rondo of the Second String Quartet, where the construction of pitch material and refrains and episodes acts signing chant (poglasitsy and anthem), but in refrains the pitch of the base acquires the tone shell and arpeggiated homophonic texture, as in the episodes - chromatic 12-tone, filled with canonical imitations. In other words, the modality peculiar for “original material” unifies the musical fabric, and the role of contrast between the refrain and episodes perform mapping techniques and textures. The idea of whether the form itself dictates such a contrast or contrast techniques, ultimately, leads to modality appearance - a rather complicated question, since it both expresses the general principle of thinking opposition. It is noteworthy that the manifestations of modality in later work are limited due to the exclusion of the harmonic language of three-voice basis and on the basis of unification fabric second-to-fourths systems, making it difficult to create contrast between the refrain and episodes. Thus, the third violin, the Second Cello Sonata actually contain signs of this form. Only the opposition “meditation – Scherzo” leads to the formation of modality on level cycle. Implementation of modality in terms of only one tone technique is observed in a stylized “Ballet” (“Suite in the Old Style”, II part) and “Congratulatory Rondo”, similar to each other due to the proximity of the musical language to the classic-romantic prototypes that puts an imprint on the form .

Thus, the cyclic products roundel serves two main structural features. It replaces the sonata form, becoming a key part containing the most striking

contrasts, and the most intense musical events, or arrange a composition of all the works by acting as a general principle at the level of the whole. If signs of rondalnosti under *a oncerto grosso* due to the nature of the genre, in chamber music, it shows interest in the composer to this form and is Baroque genre model, since by virtue of their nature, it allows the contrast comparison, alternation, use the reception of the recapitulation in the distance, coupling of different techniques and even stylistic elements. Given that the operating principle of the thematic clusters with opposite characteristics peculiar and sonata form, you must give some arguments in favor of these forms of treatment like rodality. Foremost, the called structure embody peculiar for Rondo principle of alternation of “permanent” (refrain) with “temporary” (the episode). In particular, in the second quartet it is reflected in the fact that the basis of the refrain to put one anthem, dispersed in three execution, and fret and intonation source episodes are different poglasitsy in various combinations. Secondly, most of these forms embody the principle of alternation “thematism with athematism” or “background and the foreground” (B. Zuckerman)⁴, resulting in the release of embossed refrain and the perception of the episode, not as a rival themes, but as a kind of intermediate material “drop out” of the tone and texture of the organization, which was typical refrain. It is noteworthy that in those cases where following the refrain the material has the quality of thematic in the classic sense and is able to stand up to him, speaking on a par with them as a kind of stable structure, the features of sonata form appear in the form. This is Part II of the Third Quartet, where *quasi* -waltz refrain replaced

⁴ V. Zuckerman consider this phenomenon in the works of F. E. Bach, whose "<...> the main principle of the Rondo <...>" represents the "<...> alternation with thematism athematism; Thenes alternate with "non-themes" [6, p. 53]. "The alternation of the background and the foreground," says V. Zuckerman 1 in characteristic pattern of the ballet "Petrushka" by I. Stravinsky [7, p. 126].

choral theme (p. 6), which is characterized by tonal basis (*Des - dur*), clear chord texture, presentation of large durations, which helps reinforce the feeling of contrast slowdown. Separated with general pause, it is perceived as a new stage in the music of the second part and makes it possible to treat it as a theme party side. Moreover, the composer emphasizes the logic of the sonata by repetition of exposure, writing out proper reprise. And although the process of choral theme is “destroyed” and the reprise is not restored, it is already evidence in favor of Rondo, an initial comparison of the brightest in the exhibition points to signs of sonata form. Third, in some refrains fragmentary writings (for example, in the Fourth Quartet), “<...> which acquire the character of “flashes” of the main theme” [h. 1, p. 48], also meets the characteristics of rodality form. In cases where the refrain is constantly updated, and found signs of “variations with episodes” that B. Zuckerman notes in connection with Haydn Rondo. The diversity of the Incarnation in the form of chamber music by A. Schnittke determined by the type of the key themes. Refrain may be a flash pulse (Fourth Quartet, II and IV parts); relatively extended subject, preserving a stable textured type (Third Quartet, II part); take the form of presentation “continue” type, every time “picking up” the line of the previous movement, and form a single chain of successive musical events (Second Quartet, II part).

Semantic function of rodality of A. Schnittke implemented in three main plans. The first relates to the interpretation of a rondo form in terms of musical events with a negative result⁵, which leads to a movement not just in a circle, but a spiral, answering philosophical ideas of A. Schnittke's about time ⁶. With

⁵ Either association "noble" theme with "low". This occurs in large genres, for example, in *Concerto grosso* number 1 (Part V), *C imfonii* number 1 (Part II).

⁶ A. Ivashkin writes: "The idea of an open circle - or rather, spiral coil, present in all the major works of Schnittke. For example, the "hero" of his instrumental concertos (in this genre collision conflict areas are perhaps

purposeful destruction, intonational degradation of themes, the spiral of “time” becomes a top-down character, painting in shades of semantics death. And gradually “dying” of the special theme informs of this tragic form, compared with the three-part, where the reception of destruction and thematic in the reprise would give the effect of “surprise”. Rondo gives to A. Schnittke foretaste of prospects of further devastation, once begun, and indeed musical events, irreversible. So Rondo, symbolizing spiraling like a slow death, acquires a special meaning in the works of the composer, is projected onto a tragic nature of his perception of the world and the fate of the author.

In this light, the opposite semantics as the triumph of life over death, rodality finds in a stylized “Congratulatory Rondo” (1973)⁷. A unusual technique for A. Schnittke here is to keep the main theme of the initial type of destruction and a lack of “conviction”. Writing almost never seen in musicological literature, unlike another example of stylization – “Suite in the Old Style”. So, A. Ivashkina’s “Congratulatory Rondo” is placed only in the list of works [4, p. 281], and appears as a manuscript, A. Demchenko mentions it as a sample Schnittke’s Mozartism and “pure styling” [3, p. 96]. In this regard, let me deal with it in more detail. So “Congratulatory Rondo” is focused on the classic-romantic stylistic model. Conversation basis of the refrain-the minuet and the second episode-Siciliano is clearly appealing to Mozart style. With regard to form, the composition A. Schnittke is associated with L. Beethoven, who, taking advantage of saying

the most acute) at the end of the "path" must return to something original, more importantly, it reinterprets "[4, p. 6].

⁷ The writing is timed to the 50th anniversary J. Dubinsky (first violin quartets. Borodin), as evidenced by the publication of Hans Sikorski [10]. Since one of the principles in the creation of musicians initiations of A. Schnittke was the selection of the appropriate performer musical instrument, which explains the appearance of the violin in "Greeting Rondo." Similarly, for the anniversary of dedication A. Ivashkin - *Klingende Buchstaben* - composer elect cello.

B. Zuckerman, "<...> equally willingly gave the identical name and the actual Rondo and Rondo-sonata" [6, p. 105].

Поздравительное рондо для скрипки и фортепиано (1973)

Схема формы	Зона экспозиции			Зона разработки				Зона репризы			
	Рефрен1	Эпизод1 (ПП)	Рефрен2	Разработка (эпизод 2)	Рефрен-менуэт	Эпизод 3		Рефрен4 (подобен рефрену 2)	Эпизод 4 (подобен эпизоду 2)	Эпизод 5 (ПП)	Рефрен5 ГП/Кода
	A	B	A1	A2	A3	B1	C	A1	A2	B2	A4
Музыкальный материал	Рефрен-менуэт	Эпизод-менуэт	Рефрен-менуэт	На материале рефрена-менуэта		Эпизод-менуэт	Тема-эпизод-сицилиана (a-b-a-b-)	Рефрен-менуэт	На материале рефрена-менуэта	На материале эпизода-менуэта	Рефрен-менуэт
такты	Ц. 1-5	Ц. 5-9	Ц. 9-14	Ц. 14+2т – ц. 19.	Ц. 19-23	Ц. 23-25	Ц. 25-30	Ц. 30-35	Ц. 35-39	Ц. 39	Ц. 41-43
Тональный план	C-G-d-C	a-e-a	C-G-d-e-G	G-d-g-G-e	C-dur		Des-f-Des-f-F		a-F-Des-		
Общая тональность	C-dur	a-moll	C→G	Тональная неуст.	C-dur	f-moll	Des→F	C-dur-a-moll	Тональная неуст.	G	C

The writing is organized into five conducts refrain alternating with four episodes, which is represented by only two other topics. One of them, like the refrain, has features of the minuet, however, lyrically graceful, but rather a scherzo. Carrying out both the function of odd episodes (I, III, V) and incidental threads it appears to develop in the key of subdominant sphere and in the reprise in the key of the dominant. In fact, this issue is not subject to motivic development, only transposed to the pitch of the tone. The theme of Siciliano appers once before as a reprise of the lyrical episodes in the development and, alternating with the theme of the first episode, forms microrondo. As you can see, the composition combines the features of a rondo-sonata and nine-part rondo. At the same time lyrical episode-Siciliana (with the secondary theme) is flanked by two refrains and two developing refrain episodes, which in turn lends shape features concentricity, elevating the principle of the circle “in the square”, forcing the recall of Schumann rodality, in particular, expanded Novelettes form of his *Op. 21*, number 5. Classico-romantic harmony, nine-statement C - dur, which E. Chigareva defines as “light tone” in the works of Schnittke, according to the serene nature of the music. At the same time, the basic shading refrain thematic

and tonal comparisons in terms of content reflects the cycle of life, which becomes a constant bright start guide.

Third Rondo semantic function associated with "two-pole", the polarity of the composer's thinking, where E. Chigareva sees the embodiment of the struggle between good and evil, which "interact, penetrating into each other" and characterized by "mutually reciprocal" [8, p. 146]. This logic explains the relationship between the contrast techniques and refrain episode, and the use of specific tonalities of "negative" semantics for most of the refrains. According to E. Chigareva, *c moll* as antvariant of *C - dur*, "<....> marks the loneliness of man - alone with the world, with the death of his difficult path to God" [9, p. 25] and *g - moll* - "aggressive destructive principle" [9, p. 27]. It should be added that the "Mozart luminous" *D - dur* [9, p. 20] is often only a mask, as in the "suite in the old style", which in part II of the presence of hidden negative semantics. As for the lack of recovery of the initial intonation ideas in completing the form, or to achieve a new quality, it is perceived as a sign of eternal question undecidability. This ambivalence shaped the world works by Schnittke indicates the game thinking of the composer, reporting and rondo form game character, inherent in it originally. There is no doubt that the bipolarity, aggravated by conjugation of various techniques, associated primarily with the sonata form, but the nature of the organization of thematic episodes in rondo of A. Schnittke, which in most cases only a shade relief refrain, and the logic of forms, suggesting at least a three-fold return Key topics show dominance of rodality in the composite plan.

Thus, rodality becomes for A. Schnittke one of the fundamental principles of the organization of the small form, cycle parts and the whole composition. In turn, as a roundel forms the second part of the cycle is able to replace sonata form

without giving her intensity events. This allows us to ascertain the structural and semantic flexibility and Rondo rondalnosti in the creative process of the composer.

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