

Yui Le,

Third Sonata in the context of composer's creative work of F. Chopin of the 1840-es

The article under consideration is devoted to the works of Chopin of 1840-es as summarized achievements of the previous period - the focus of material of the Third Sonata h-moll as the accumulation of the peculiarities of composer's thinking in the field of large forms.

Key words: balladic, nocturne, performance, melodic contour.

Relevance of the topic of the work is determined by the exceptional importance in the repertoire of piano sonatas by Chopin, the third of which, along with a second, forms the focus of pianistic lust of performers, including their ability to indicate the final boundary of the creative heritage of the composer-pianist as a whole. This turn of realizing the significance of the Sonata is associated with the boundary of modern approach to the work of the Master, in which special attention is paid to the initial and final stage of the life and career in a distinctive reaction to the norms of Romanticism in the 1840s reaching the fullness of manifestation and self-exhaustion, since output of realism- verismo, impressionism, symbolism in the first line of artistic and creative aspirations.

Early stage of Chopin's creative work in connection with the Polish, Warsaw Biedermeier comprehended in the works of P. Rattalino [15, p. 237] and I. Podobas [10]. Late period of Chopin's selected in the monographs of the Polish and Russian authors [5; 11; 14; 16], but without emphasizing its summary which constituting the key to understanding of the creative processes of Chopin as a whole.

The purpose of this research is the identification in the works of Chopin of 1840-es as summarizing achievements of previous periods of the Third sonata as the accumulation characteristics of thinking of the composer in the field of large forms.

The methodological basis of work is an intonation approach of the school of Asafiev B. [1] in Ukraine, with emphasis on the hermeneutical perspective of musicological analysis – see works of E. Markova [9] T. Verkina [6] and others. The object of study is the creative work of F. Chopin of 1840-es, the subject is so- called

time slice as a way to highlight the specificity of the works of a large form. Scientific novelty lies in the original theoretical ideas and originality of the results of analysis, the practical value is to use in the classroom specialty courses in history of art and music in secondary and higher music school.

Chopin's works of 1840-es is biographical life-style and accumulate style stocks of the preceding stages of creative ways, pointing to alternatives to the characteristics of the works of composers of different periods of creativity and to "minimize" these signs in the works of the given period. Chopin's sonatas, presenting a large shape in his heritage and stating if not swing quasi-symphonic orchestral textures in the sound of the piano, the idea of a symphonic sense of volume that emphasized printsiplaldnoy Four-sonata cycle, excessive even for Vienna sonata.

The most correlated with their genre are ballads, "meditativeness" of which is specifically emphasized by I. Belza [5, p. 291] and volume-high sense of involvement which is designated to the imprinting of the national idea, which was sacred to Chopin. Ballads are the closest to the hymn-ballad tone of Chopin's Polonaise-fantasy which is concentrated in the Polonaise-fantasy As-dur, op. 61 and which, as it organically "extends" monumental ballad of Polonaise in As-dur op. 53.

It is known that the First Sonata c-moll op.4 by Chopin was defined in a statement of ideas by Bach – the only time was literally cited in the main party of the of I part the theme of Two Part Invention c-moll of J.S. Bach. Second Sonata b-moll op. Contains 35 demonstrative reference to Beethoven, until the independent existence of the Funeral March from the Sonata as a separate product. Ballad complex seen in the First Sonata, coupled with the sound of the final, combined with Beethoven antithetical dialogic texture, whereas in the second sonata mentioned ballad lines (see. I, II parts) show through more tangible and independently.

In the second sonata genre component is detected, which is not indicated in the First Sonata: themes in the spiritual nocturne. This emblematic for Chopin-pianist genre (see. Play "Chopin" in "Carnival", Schumann, where the great Polish composer is shown not in the context of the polonaise, mazurka genres as actually Polish, but emblems of general romantic sense) was an important sign of the author. Since it

nokturne-like theme of the trio of Funeral March III part of the Second Sonata it was used in the Third Sonata h-moll op. 58 a side theme of its I part. Once highlighting his favorite musical Chopin's mark – nocturne, R. Schumann generally do not accept the concept of the latter composer's Sonata, he considered it "unfortunate" [17, p. 193-196], highlighting it as the merits of the page made in the character nocturne, respectively, that is I and III part of the cycle.

However, the ballad is also significant for the typical content of the Third Sonata: finale is built in the form of a ballad, ballad components are visible in the main party I, in Part III. In addition, the Third Sonata retains Bach's potential of the first supported by Bach's as an introduction to the I part of the Second, using it as the theme of the Cross leading motives in the main party, associated with the image of Bach. The initial theme of the Third Sonata, the main party in sonata form of I part, as a high-rise contains turnover g^2 - fis^1 - cis^2 - ais^1 , that is, the ballad by the nature of presentation topic are shown outlines of the theme, marking Repentance.

As you know, Ballad form, along with a nocturne, emblematic works of the genre group in the creative activity of romanticist: it were mentioned typology that became an objective discovery of the romantic century, revived from the depths of the Middle Ages the fundamental principle of the expressive units. Definition of Nocturnes was introduced as the praying romance in connection with the appeal to the authority of the early Christian ideals [13, p. 50], – nokturne images and nokturne genre as a whole is an integral part of Chopin heritage.

As for the ballads, everyone knows the etymology of the term [of the ballo – “dance”, 2, p. 308], we note also Celtic-Gallic specificity of its roots, for which the illustrative strict religious fervor, search martyrdom of adoption of Christianity from the IV century (Gaul IV-VI centuries), as well as a long continuing importance of dance in religious art (in France until the beginning of the XVIII century). Slavic countries and Poland in particular has historically been linked with Celtic-Gallic cultural traditions. Perhaps quite natural sounds opinion of Yu. Kremlev about Chopin: "Dance is often called the ancestor of all the music of Chopin" [12, p. 313].

Thus dancing style in German cultural tradition and connected with the

German world by being within the "Holy Roman Empire of German Nation" Italy appeared as a sign of consumer unassuming expression. So dual meaning of danceability in European art, Gallic-French and German-Italian, impose certain "dual" nature and genre of ballads, captivating romantic ambivalence of values sacred – existential, generating semantics genre typology in the plot structure of a ballad "extraordinary event with ordinary people" [3, p. 422] And for Polish music the analogue of the ballad is "Dumka" [8, p. 331], often going to dance the mazurka rhythm (see. Dumka by Yontek reproducing people's version of the "Pebbles" by Moniuszko). As for the dramatic and hymn and political subtext of mazurkas, it defined the significance of "Dombrowski Mazurkas" [see the article by I. Podobas, 10].

Without exception, all Chopin Ballades are triple, marked by waltz rhythm turnovers (first, third, fourth ballad), Siciliano signs (second ballad). The specificity of the waltz is, unlike it is compared with the "Ländler", a special kind of singing in polyrhythmic melodic way in cooperation with the rhythmic simplicity of ternary accompaniment. The determining factor in the choreography of the waltz and the mentioned polyrhythm is that it is – "dance on tiptoes," in contrast to the rhythmic emphasis of the German Ländler. The effect of "floating" of dancing "fingers" of the waltz – a feature of Celtic-Irish tradition; She was raised on the shield in Europe in the early nineteenth century, giving rise to the art of ballet "dancing on pointe," which is now is a part of the European classical ballet.

As for Siciliana – it 'vocal or instrumental piece that takes place ... from the Sicilian folk dance or dance songs". It is noted especially "melodiousness", "almost complete lack staccato» [11, p. 501], which in itself testifies to the spiritual basis of the genre (Sicily, inhabited by ethnic Greeks, has been one of the mainstays of the late Christian tradition). In said reference publication highlights the correlation Siciliano – with Zhigoy, and the latter, "Celtic", "preserved in Ireland" [ibid], basically – trilobal, but has four beat option correlated with duple meter 6/8 and other timing.

The basic trilobal in waltz genres and Siciliano by Chopin wonderfully

punctuated by creating a special kind of "swinging" rhythm, which is organic for the Slavic ear and which hardly to grasp for the representative of the German tradition. The article of M. Demskaya-Trenbach leads an interesting reaction to the contemporary "unambiguously" Polish trilobal "Basically metric conversion took place in the framework of derogations that permitted by the rules of classical rhythm.

The retreat of these were and what they meant in the case of Chopin's rhythm can be seen from the famous dispute with Giacomo Meyerbeer on metric Mazurka in C Major (C-dur) (Opus 33). The play of three-dimensional pulse and melodic freedom led to the verification of Meyerbeer mazurka rhythm towards the two-dimensionality. Neither reading nor knocking the rhythm of Chopin's footsteps helped – Meyerbeer did not want to change his opinion" [7, p. 182].

This mentioned flexibility in the rhythm of Chopin's thus that basic is ternary rhythmic movement, freedom is associated with vocal melodic voice, which in ballad dance manifestation plays a particularly active role. It was determined provision of pianistic didactic of Chopin, he explained to his students that the left hand is a "watch" or "conductor" and with the right – "You can do anything you want" [ibid, p. 181].

Chopin's Third Sonata permeated dance in unity with speech-caused "talking" melodic constructions, which are aimed at the expression of innermost and lofty ideas, among which the image of the motherland for the Chopin had no competitors. As mentioned above the connection of the main party in sonata form part of I with Bach's melodic contour of the Cross. To this must be added a special kind of Kantian glory (!) Choral song with the movement: rhythm formula of Kanta] | | choral texture reinforces this analogy. As noted by B. Asafiev – "Kant. In its essence, it's in the choir and the song of praise (discharged by B.Asafev, Y.L.), sometimes reaching harmony and scope of the ode. ... In the rhythm-tone edging ever present movement: it is procession of congratulation. ... Is ... still definitely choral song, even when it is composed as the instrumental. "[1, p. 286].

Now it should be compared the above with Chopin's remark about the music of I part: Allegro maestoso.

It should be noted that rhythm formula of Kant built the movement in the Third Etude E-dur, the image of which is associated with the idea of Poland as a holy gift of the fate. Thus the prayer nocturne on the side shaded by dotted motive informing the analogy of Chopin (the *duma* of *Podobas I.* [10]) Mazurka in which setting at the last fraction of a broken relationship with a group of distinguished oberek, even in the temperate and even slower tempo. 4/4 is not essential: like Tchaikovsky, who wrote waltzes in different sizes, Chopin heard "polyrhythmic" his Mazurkas. The basis of rhythmic pattern sided – sharply this Kant formula: $\downarrow \text{♪}$.

Even more clearly hymn converted mazurka image – in the theme of development (from timing 118). And what prevails in the reprise sideline, walking in natural singing range, mainly the first octave, according to ballad-*duma* sense of image of *Allegro maestoso*.

Scherzo of the II part of Sonata concretized in a genre – waltz, at least in the first and third parts. The middle section – such as a trio: the movement is slowed down and stopped. But part III – is again a ballad - nocturne. Again poloneze (subject to entrance) and mazurka (the main theme of the part) rhythm-adjusted turnover nocturne basis of those shown in the reprise in a deliberately "friction", reinforcing ballad-narrative tone of the presentation. Compare this with the music of the Sonata-fantasy *Polonaise Op. 61* points to the similarity to the genre of the polonaise and nocturne alloy in the structure of melody invoice of *Largo Sonata*

Apogee of the ballad, as noted above is the final Sonata. Hidden polyphonic melody of the refrain that defines dialogic relation of motives in the subject, in the subject line of the episode (from timing 52) Open dialogic as such textural components which directly reproduce the texture complex of the second ballad (chord-choral presentation – the transit flow of sounds).

There is another analogy to the structure of the Third Sonata – an outline of the Fourth ballads, which, having no reliable references to the poem by Mickiewicz nevertheless represents "Duma" section of the heritage of the composer, that is close-knit with the national-patriotic shaped collisions. And the fact that in relation to the fourth ballad no policy clarification does not change anything fundamentally, because

in general, Chopin did not write the soft music as such, the plot and literary motifs tell them at the level of free association. And no-symphonization of theatrical music because the composer of these images does not think that is something alternative programmed setting of the Sheet.

Yet dance ritual rhythmic basis of the fourth ballad is in full harmony with the expressive voice of expression; it recognized singing, coming from the ancient epic melodies high ratio ("Arsis") and low ("thesis") supporting high-rise (see ratio f^2 and as^1 in the main topic, 8-12). This topic, the main party- refrain of sonata-poem composition, is also the focus of expressive work as a whole, as the choral theme of the episode (and it is also an adverse party, in t. 80) is traditional stroke presentation of the same speech-expressive "break" melody, which features the main theme of the Ballad.

Execution of this ballad quite naturally finds "gathering" of tragic-dramatic elements in the music codes, which is crowned with a reversal "Christianity" drama [see Kholopova V. 14, p. 207], marking the culmination of here. Pay attention to the dynamic level of demonstration of all images in the ballad: piano - pianissimo - mezzopiano. And remember how dear to Chopin was salon correctness of expression, bursting harsh statements against the game forte [16, p. 413]. This approach is dictated by the cult of reverent silence, concentration in the ordinances of the temple religious expectations. Thus the code of the Fourth ballad – loudly, filled with visions of confusion and the ballad squabble of rhythmic elements polonese-mazurka sense: it is a vision of the coming battle – or past deeds.

Thus Chopin's Fourth Ballade, more than the previous three, is aimed at imprinting unusual, due to the religious revelation, human pathfinding.

In connection with the above affects the expression "Christian" drama in the Third Sonata, in which the ballad, as stated in the main theme of I part, concentrated in the final, and the latter prepared a prayerful hymn "singing of" revolutions, is clearly associated with the Polish national emblems (see above). So there was found the image of Deed which is to come for the followers in the election of the Polish nation and its self-assertion.

Summing up the abovesaid analysis of the Third Sonata of Chopin leads to the following provisions:

1) this sonata concentrates ballad thematism and imagery in comparison with the First and Second sonatas, while on a romantic nocturne is concentrated generally invisible in the First and expressed in the middle part of the Scherzo and Trio of the Funeral March;

2) Chopin ballad, inseparable according to I. Belza, from "Duma" as the national-patriotic ideas manifestation ballad typologies in Poland, in the case of the Third Sonata is directly fused with Kant and mazurka-polonese that distinguish author emblematic and sacred to Chopin mentioning the name of the motherland;

3) Christianity dramaturgy, obvious in the interpretation of the cycle of Sonata h-moll, puts in connection the work to the Fourth ballad, which, in turn, focuses ballad-dummy epic of Chopin statement miracle Liberation in sacral-perfect refraction, that is, finds symbolic connection with spiritual genre, not being on the merits;

4) The Third Sonata, being compared to the works of Chopin in the same genre of the earlier period, and other genres of the large form, synchronized with it over time, detects the concentration in its ballad and nocturne, unexpressed in the early sonatas, simultaneously revealing national-patriotic pathos, not trapped holistic analysis of individual Sonata h-moll as an item under consideration.

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