

*A. Sapsovich***PIANO SONATA BY S. SLONIMSKY: FEATURES OF SHAPING AND PERFORMING INTERPRETATION**

The article deals with the shaping principles of piano sonatas by S. Slonimsky. It turns out that four-part symphony cycle features have been manifested in combination, where Part I often combines composite functions (B. Bobrovsky) of sonata allegro and slow parts, and Part II are represented in scherzo and fast finale. The analysis of the interpretation pays special attention to the problems of phrasing, as well as the legality of partially reduced (with cuts) performance.

Keywords: drama, shaping, phrasing, composite function, motet principle.

Dated 1962, the Piano Sonata is considered "a kind of manifesto" by S. Slonimsky, his "Declaration", which sets out the basic ideas of art, figurative and thematic order, and, in addition, foundational principles of drama, musical language of the composer [2, p. 429]. However, the forming aspect of the problem and performing interpretation of this work today are poorly understood.

According to I. Rogalev, the structure of the one-part piano sonatas by S. Slonimsky is formed by synthesis of freely interpreted sonata allegro form, a three-part cycle (PP is identical to the genre part) and the motet principle. The opinion of E. Ruchevskaia (also mentioned by Rogalev) is that the shape of the piece can be defined as a developed two-part form [2, p. 429]. Let's try to approach the problem of formation in the works as fundamentally as possible, backing our thinking in this regard with the relevant analysis.

Tripllicated *rrr* A of the contra octave intimates the muffled sound of a bell. These first three sounds "give rise to" the main theme of the Sonata (first GP). Measured pace, low register, monophonic "stingy" display, running at wide intervals, the eleventh scale give it a gloomy color and sullen calm. The "Hamlet" thinking of being gravity is slowly deployed.

I. Rogalev calls this theme Cantus firmus in all the works, finding its remarkable specific modal properties of the compounds of the two scales with major third with a total - B major and C minor. The total tonic of these modes becomes "the tone introduction zone" of all modal frame of the work, but when considering the importance of modal interface in shaping by Slonimsky, then it works for the drama of the Sonata as a whole as well.

The second theme is the melodic "rotation" in the small tertian range. Its folk-song character is confirmed by low-volume diatonic base. This motif is a kind of modal "bridge" between the first and third tone themes.

The third theme of the main part (its second motif link) - the epic character - forms another "mode of tranquility" in the Sonata, but this time it is epically distracted as confirmed by the author's remark quasi coro. This theme is distinguished from the previous thematism by the "step" dimension of the half and quarter lengths, fourths and fifths initial moves, cantilena sound is stressed, which is required by the elaborated tie. An unusual acoustic feature of this openly toned C-minor theme is the "zone" tonic "B" bass forming a certain "resonance" (though sound dissonance is partially lifted by the register low sound of the latter).

Next, it is followed by the fourth theme of the main part forming a single phrase wave, a smoothed and "rhythmical" version of the second theme of the Sonata (further, particularly in Part II of the cycle, it will acquire an independent value), joint conduction of the first two themes (from the 21st bar), and as if the new, top-down, second intonation accented by grace notes, growing out of this synthesis.

The fourth driving theme referring to the main party, starting with the new tone structure - "F", with twice repeated "overcoming" - increasingly interval peaks - the third goes the first followed by the sixth, and then also in terms of intonation clearly linked to the previous musical material. Also intonation and modal updating of the thematic structure, this theme opens up a new facet of articulation by the piano, denoted by the author's portamento.

Emotive anxiety that characterizes the beginning of the above indicated phrase wave (corresponding to the nature of the new thematism) is replaced by the sense and emotional "circuit" of location and "pedaling" of the same obsessive thoughts (multiple "hammered" marked repetition of the sound (A flat, then B) with a "resolution" at different intervals (b 2, p 4, m 2), with a gradual ascent to the top; followed by the dynamic decline and appearance of weeping tone with "clang" characteristic for a number of folk songs, indicated in the musical text with grace notes.

The area of the second theme is represented by two themes of song and lyrical nature. Next, the earlier monophonic fourth theme is harmonized.

Beats 85–107 collect all themes "in a tight knot". The last logically "grows" the contrapuntal combination of the material in beats 108-139 (with large dynamic bass, a wide range, octave doubling and chords in the lower register).

I. Rogalev interprets the subsequent episode - *ff, marcato cantabile* - the continuation and culmination of its top - I. as a "local reprise-code", summarizing the processes occurring at the level of thematism and returning repeatedly violated "B" binarity [2, p. 435].

In the last beats, the sound of epic (third GP) themes, finalizing this section of the cycle, is transferred to the middle, then upper register, and freezes in *rrr*.

In moments of active development of the musical material the value metrorhythm is enhanced and even the barlines features appear (solid or italic). Here three- (19-32 tt, 72-82 tt, 85-86 tt, 143-147 tt) and fourth-beats (34-64 min., 85-104 min.) are contrasted, the frequent change of which in beats 108-132 enters into the culminating area, becoming an additional contrast agent.

Part II of the Sonata - Scherzo -is opened by quasi-tone theme (Allegro), the rhythm of which due to multiple pauses is constantly violated, which, as combined with a quiet dynamics (*r*), creates a figurative mode of anxiety, uncertainty, vanity. The nerve impulse provides the intonation development with multiple repetitions of the same sound woven into it (A of the second octave, B of the small octave, F of the third octave). Grace notes (and repeats of individual sounds, they first occur in the third motet link of Part I) are an additional destabilizing factor of irregular motet sounding.

The second theme of Scherzo (Poco meno mosso (Allegro moderato) is a playful, daring dance tune, clearly articulated (*f, marcato, ben ritmato*), respectively, far more strong in character than the first theme.

The third refrain immediately follows the second and is close to the first theme in terms of theme type; is a kind of "suspension" of continuous paused intonation components.

In the development of the second theme, grace note "clang" from Part I is added, due to which this refrain, placed in the upper register, becomes a "bell" tone. As we shall see later, "bell sound" is the most important resonant "paint" of Part II.

The second scherzo theme in beats 238-240 counterpoints to the song and the lyrical theme of the third link of Part I, by acquiring multiple cadence type of the closing sounding nature of the lullaby.

Then goes the fourth main theme of Part I, followed by "bell" upper register triplet figurations (in the end of the phrase build it, "yielding to" the general movement, is rhythmically reduced to eight lengths and interrupted by pauses and moves in the bass, respectively it sounds "mechanistic" and threatening).

Then passes the epic theme of Part I in its new "romanticized" role (bright dynamics, harmonic-homophonic texture, octave doubles the topic itself and bass, as well as configurations for the sounds of chords).

The next episode is one of the stages in the development of "relations" of toccata aggressive, offensive and lyrical images (the latter has many intonation "logos", folk songs, mainly signing). Continuing its "self-movement", configurations are performed non legato, for greater contrast with the horizontally connecting second main theme of Part I, which takes place in the first monophonic presentation, then in the chord (another "island" of frets).

The subsequent fragment of the thematism and texture is identical to the previous episode, but the contrasting dynamics (f as opposed to the previous rr, and before to r) and strokes (marcato, replaced with cantabile), the author's remark *con fuoco* allows to speak about a new stage - the level of development of the musical material.

Also, the initially lyrical second theme of the third motet level of Part I (beats 296-320), suddenly switching the "camp", changing its semantic orientation, has the "hard", "dry", "blind" due to the sudden change of the dynamic shade on the r sound. Next, the "change of masks" for this theme continues from 320-th - 321-st cycles and it reigns in the upper register up to 356-th cycle, becomes beat and bell sound, acquires chord presentation, is painted with grace notes and glissandos and, most importantly, detects a distant rhythm proximity to the "driving theme" of a rhapsody in blues tones of D. Hershvina. Alternating with sparkling bell sound, the "unified" passages contained sixteenth durations are opposed to it. The quiet (on r), but "threatening" version of the epic themes flashes once in the sound stream, reminiscent of danger of the "silver" ringing (326-329 tt).

Beats from 356 to 377 complete the play of the "bell" elements; beats from 378 to 418 -marks the temporary "victory" of toccata, which further strengthens the connection of intonations, allusive to the main theme (the first refrain) of part II.

Angry sound of the basic refrain of Part II (monophonic presentation at the first conduction) replaces a polyphonic episode: the pointillistic "point" sound effect is achieved by a larger distance between the sounds, their "staccato" feed (in addition to that, Slonimsky puts a special remark *martellato*; also slowing down the pace). This musical fabric is well supplemented (and, perhaps, on the contrary, produces it) with the main theme of Part I, which defines the lower three voice set out in the form of "scores" (on three staves).

The 469th cycle is marked by bright dynamic and articulately marked return of the original tempo of "bold" appearance of the fourth main theme of Part I, contrapuntistically combined with continuing "running", "evil «configuration elements.

Episode Allegro ben ritmato is the last battle of opposing forces. The first refrain sounds triumphantly - in the chordal accompaniment. Previously having "silver" color, the bell sound acquires another, destructively inviting sense. There is a growing army of evil forces crawling out from all cracks, out of the dark corners of the demons. Every now and then the second disturbing element of the first side of Part I appears, adding oil in blazing fire conflagration (with triplet sixteenths), acquiring here a menacing face of the Doom theme. Again, against the background of the sixteenth chord movement in the upper register, the bass is held in the main theme of the Sonata.

It symbolizes the triumph of evil appearance in the bass, twice duplicated in the octave, on *ff*, the first theme of part I of the composition. It adjoins a victorious sound of the Doom theme.

The code (section of Tranquillo, *l'istesso tempo*) performs a cathartic function. The mystical picture of otherness, trembling supernatural light slowly unfolds before us only in which serene happiness and peace is possible. The coloring is bleached. Against the background of unsteady "bell" configurations on *rrr*, giving this time some static sound and at the same time tranquility, the symbols of the good from Part I comes: the first sideline (from 558 th), the second main part (from 538 - th), the second phase of the third link (606 th). In the last beats against the background of configurational movement, the sound of the "big bell" is distinctly heard. The transformed carouse picture is clouded by smoke...

Remarkably, analytically exact - from the standpoint of frets - as "the liberation of the three-chord diatonicism from internal options" (i.e. conflict of contrasts of two tonics of the Sonata - B and C) and the establishment of the C fret center describes the code of I. Rogalev. However, it is, unfortunately, wrong to consider this enlightenment, establishment of the modal "harmony", as suggested by the researcher, a real victory of the good [2, p. 437]. The conflict is exhausted by death, but gets post-tragedy resolution.

The game logic of the Sonata dictates in the scherzo a greater granularity of mosaic combinatorics than in Part I, since the same themes can show "positive" and "negative" qualities. Diverse motives in the development are similar.

At the same time, two opposite poles are realized in the musical language and drama of the whole work in a quite peculiar manner; throughout the cycle - as opposed to the themes of principle fret tone undetectable, *non-folk* song origin of clear motives, with modal coloring characteristic for folk music. I. Rogalev refers to the significance of modal interface for the dramatic side of the Sonata (for more information, see. [2]).

The antithesis of Part II extends and clarifies the basic conflict through a new tempo "format", accelerating the passage of time and giving an opportunity for two opposing forces to fight. Rhythmically indefinite, "ragged", but gaining Allegro instrument and "speech" (speech, whisper, roar of the crowd etc.) type of thematism becomes the embodiment of mechanistic, common, soulless nature and lack of spirituality. It is opposed by the quieter melodies, but "involuntarily" involved in the whirlpool of events, reflecting the different course of time, the other, the positive-constructive concept of life, a meaning to every action and word, song and lyric (folk style, without broad sounding, except, perhaps, the main theme of the third party of part I).

(Thus, we do not agree with L. Barenboim, who believes that the entire melody of the Sonata is based solely on vocal intonations of speech [1, p. 367-368], nor with O. Scherbatova separating sounds in this work, on the one hand, the vocal and choral, on the other hand, the instrument [5]).

Part II of the Sonata, in our view, combines the composite functions (B. Bobrovsky) of the actual scherzo and fast finale of the sonata-symphony cycle.

The composer provided for four notes agreed in the text of the Sonata in verbal remarks, minor for the drama and general musical development that really works for long time, reduces the sound. These are 9 beats in part I (starting from 99) and 7 (starting with 282), 2 (362-363) and 4 (507-510) of part II.

The article of L. Barenboim shows: how Soviet censorship pointed to the fault (the composite fault of Slonimsky) for the presence of some "tedious passages" of the Sonata music [1]. Apparently, introduction of notes by the author are a yield (based on the volume - very small) to the requirements.

One of the interpreters of the Sonata, pianist Anatol Ugorski (record of 1970), repeatedly uses the notes, not only the author, but also his own, which violates the integrity of the works, especially if you remember the elaborated multi-bell intonation and thematic development.

In the other, modern record of Ivan Aleksandrov (2012, St. Petersburg, MFZ) there are no such notes. But, in turn, agogical deviations used by the pianist, give the sound of the Sonata an uncharacteristic romanticized feature. "Prokofiev" performing style of Ugorski is more appropriate here.

In part I of the Sonata, there is no size designation and, hence, the "free" metroritm maximizes the value of phrasing.

On the other hand, Slonimsky extensive uses techniques of "circuits", which greatly facilitates modeling of the phrasing "script".

These techniques are found everywhere in Part I. Firstly, its final beats have intonation and modal reminiscence. Secondly, all the "motet" units or the main theme constructions and their subsequent replays show a certain isolation. Third, additional division factors are solid and dotted beat lines. The use of "quasi-features" helps analyze the phasing, since dotted lines often correspond to the inner filling of the phrasing wave.

Special attention in the work on the phrasing - "signing" or alternatively "toccata" - should be paid to fragments, in which piano is treated as a monophonic instrument. On the other hand, some polyphonic layers formed by simultaneous voices in different themes and motifs, are in need for the respective "fugato" sound (if this is the case for the theme) or for creation of spatial effects approaching antiphonal sound. A special "hard", "biting", at the same time, "sweeping" manner of performance requires "bell chimes".

Based on the foregoing, we can conclude that in the Piano Sonata Slonimsky is experimenting with a form that is understood by researchers in different ways - from the sonata allegro of "higher order" to uniquely interpretation of the three-part cycle. We believe that in this work because of "layering" of composite functions the fourfold sonata-symphony cycle traits are particularly interpreted. So, Part I combines the functions of sonata allegro and slow parts, and Part II is featured by scherzo - the function of scherzo and quick ending

The mosaic nature makes the scherzo-finale of the Sonata extremely tense. Frequent changes of intonation and thematic structures and contrapuntal connections, semantic alerting of motives, going to extremes, diametrically opposed antipode versions, make this part a sense "concentrate" of the cycle.

The drama, structure, musical language and features of performance of the Piano Sonata by S. Slonimsky are brightly individual and "revealed" only by coming into the author's range of images and musical expressions.

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