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**TRIO SONATAS BY A. VIVALDI AND G. TELEMANN IN THE LIGHT OF
COOPERATION AND CONFRONTATION OF ITALO-GERMAN ARTISTIC
TRADITIONS**

The article gives comparison of trio sonatas of G. Telemann (D-dur) and A. Vivaldi (g-moll) to focus on the specific German and Italian tradition in the interpretation of the genre.

Keywords: trio sonata, instrumentalism, church sonata, baroque.

The significance of the cultural present time of Baroque / Neobaroque music, which intertwined religious and secular art position determines the relevance of research topic. The name of A. Vivaldi was not noticeable in the XIX century, his work was the recognition of achievement in pre-classical art of past age. G. Telemann attracted attention during the post-avant-garde and polystylistics inherent in art as his musical legacy embodied the idea of “taste, which is changing” [10, p. 1], where traditional interweaving of ways of German and Italian art that emerged from the days of “Holy Roman Empire of the German Nation” of Charlemagne and Frederick Barbarossa and from XVI century was changed by influence of Protestantism, in the XVIII was actively absorbing the cultural heritage of France.

The latter was built in the Wake of Orthodox of Gaul in IV-VI centuries [11] and Halikanska Church [4, p. 398-399], its original contribution to European art were lines of classicism and rococo emblematic for this nation. It is the development of French art openings which determined the pace of German artistic life of the said period - in biography of G. Telemann the trip to Paris in 1737 and success in performance of his music created his European fame [8, p. 541]. Contact of Italian art of artistic achievements of France was maintained by political and dynastic factors - in the works of A. Vivaldi one of the most significant achievements was the layout of his Violin Concerto, in which the basic structural feature was rondo, formed and developed in the bowels of the French religious ideas [9, p. 767]

The object of study is the work of G. Telemann and A. Vivaldi, the subject is their instrumental work. Purpose is to identify stylistic parameters of the genre on the example of trio sonatas of these authors in differences of “changing taste” of German composer and spiritual pathos of Italian master who actively combined Italian-German elements of “serious” (sonata da chiesa) Sonata with those of French style.

G. Telemann, a contemporary of J. S. Bach and G. Handel, from the 1700s - the era of postavant-garde – started attracting close attention as the representative of the German Baroque, perfectly evident in his work compared to J. S. Bach and G. Handel, who personified the German style of corresponding period in cultural tandem with Italian traditions. This Italian-German “fusion” was shown by Telemann, creating scenic intermezzo “Pimpinone” (1728), which became the forerunner of the opera buffa [8, p. 541], which presented a classic example of J. Pergolesi (“La Serva Padrona”, 1731).

Telemann’s coverage of virtually all contemporary genres of professional music, including opera, and passion music and types of instrumental works - distinguishes him from great contemporaries, J. S. Bach and G. Handel. The work of A. Panaskin stated: “Telemann’s passion music shows “hypermetaphore” in “Poetics of Music” of Baroque art, allowing mixing of church and secular, high and profane, theatrical and non-theatrical in the scale and proportions unknown to his contemporaries. And the best proof is passion music from Luke by J. S. Bach, created in the same era, but in a fundamentally different style [7, p. 56].

Analysis of trio sonatas of Telemann was aimed to demonstrate the independence of the composer’s way to the same extent as the independence of choice marks the work of the author in the genre of passion music, in the genre of opera and others. Trio Sonata in “French style” which is in our possession was written about till 1730s [10, p. 1]. Sonata consists of four parts that in compositional terms complies with pair combination of slow - fast in I-II and III and V pp., thus in inheritance of sonata-ordre combinations of first-sonata two-part compositions, quasi –vocalism of the first, which is slower, two-four beat size of the part and specifically instrumental motor in three-beat is more lively tempo in the second. However, in this work the first part of Largo and third Adagio are shown in a rate of 3/2, while fast II and IV parts - at 4/4.

In this case there is the combinatorial freedom that is found in relationships of prelude (Fantasy) - Fugue predecessors of J. S. Bach, as well as of Bach, which was later approved by the Italian sonata of J. Sammartini and J. Martini in the middle of the XVIII century. Telemann agreed with J. S. Bach in the interpretation of the III Sonata -ordre: Sarabande movement, expressed lyrical tone that is different from other genre series models, as well as thematically and dramatically as a separate component of the genre.

In the Sonata under analysis the third part Adagio is pointed out by thematic independence of psalm, frankly praying type of sound, while the themes of other parts contain a common interval resistance to fourths circulation. This feature of Adagio image is solved using modal tonal contrast of this part with respect to all the others: b-moll, while I, II and IV pp. - in D-dur. As in other parts of the cycle, the initial Adagio topic (psalmodism on high fis - e) creates a canonical simulation in which the original motif is given in the upper voice harpsichord, while the part of the first violin in rhythmic reduction indicates the same melodic figure, “compacted” by parallel (mostly in thirds) movement Violino II.

The relationship of themes I and IV pp., which is especially highlighted, turns out to be underlined by imitating canonical figure (see. ratio of Basso continuo and Violino I, II in Largo and Allegro in the same part IV). In addition the tempo contrasts of parts I and IV determines their fundamental semantic polarization. This fact is underlined by highlighted bass anabasis movement as a series d-cis-h-a-g-f in the extent of sixths, i.e. an address of conjunct structure of themes which we can interpret in this case as the theme of Confession.

Completeness of rondo-strophic design is marked in the second part, first Allegro, cycle. Holding of the themes which is pointed out by (fugue as a rhetorical accent) canonic imitation and which changes freely-artistic statement of thematic components in parallel movement of violins I and II, - is repeated three times in the key -D-dur - A-dur (vols. 1-15), A-dur / a- moll - h-moll (vols. 16-26) h-moll - D-dur (vols. 27-41).

Regarding the structure of the first part of the Sonata, we notice two verse-parts, each of which contains two themes images that differ not only melodically- motive, but tonally, which creates prerequisites of sonata relationships within two part verse. Thus, the above-noted first theme with fourths passages and imitation of tonal specific type set to the imitation – inverse built figure in the progress of Basso continuo with anabasis movement in the lower voice is represented in tt. 1-10 in D-dur. In aggregate, as indicated above, silhouetted outlines of old-sonata form is essentially comparable to two-part strophic song. On the second part of the structure mentioned above, rondo-strophic structure allocates it to other parts of the Sonata.

III part, Adagio, presents a compact 13-clock construction in which complete musical sentence as mini-strophes , delineated a kind of “chorus” (repent-like turnover), which completes the course of catabasis quarter beats that is connected to compensative fourths turnover (see. tt. 3-4 in the first violin, 7-8, 11-12 in the second violin with the role fourths

thematic element in other parts of the cycle). Moreover, these “mini-strophes” set in different keys, respectively, h (tt.1-4) in h / e (tt. 5-8) and e / h (tt. 9-13). Thus, the Adagio turns reduced "a variation on the structure" with respect to the previous Allegro second part.

Construction of the final quarter of Allegro highly correlated with the first part Largo because it also marked two parts of the two themes in the middle of each part and tonal contrasts in the middle of this scheme even more demonstrative than the initial Largo. The first (vols. 1-8) the theme of the finale, marked neodymium norazovo mentioned fourths-canonical imitation, while the second theme (tt. 9-15) solved in another impressive plan - the party and II violins rhythmically and motively are complemented by each other.

The second part begins of the first theme - in the deployment and development of its quality (from t. 16) in h-moll, which is similar to the idea of canonical simulation in the beginning of the final. In tt. 24-28 there appears fundamentally new - developed - part in which material simulation “enlargments” is fifths interval. In addition, there appears the new rhythmic figure with dotted line, which in movement of Allegro, realizing a strong-willed character, “highlights” as a musical archetype, and shown in a weakened form in the slow movements of the cycle in a single manifestation distinguishes the second theme of the finale (adverse party in old-sonata structure, see tt. 9 in the display and t. 29 in reprise manifestation). This second is an adverse party in sonata (old sonata) decomposition - is from t. 29 as reprise display in the main key of D-dur.

In the reprise conducting, tessitura displays of the party making particularly notable passus duriscuelus octave sales moving up is higher than in the exposure (see. Move $d^2 - d^3$ in tt. 32 and 33 - compared with $a^1 - a^2$ in tt. 12-13 of exposition display). Great ring of final part of Sonata meets “glorious” symbolism D as “medium” areas [3, p. 239].

So, the Trio sonatas of Telemann in D-dur is a 4 part cycle, which, thanks to polyphonic textured “introduction” of each part and prerequisites fuga presentation in the II and IV pp., membership in a “church” kind of genre typology is claimed. Moreover, the presence in every part of polyphonic texture attributes as a sign of religious rhetoric, done at Sonata sound indicates *hypertrophy of ecclesiasticism-seriousness* in this presentation, the delimitation of the suite as dance cycle - emerges as German sonata thinking specificity. Because in Six sonatas and partitas of J. S. Bach there is clear distinction of dance and modulated church choir, vocal sound creates belonging to the typology suites and sonatas as non-dance music.

If we compare the specified of Telemann's Sonata with models of trio sonatas of his famous contemporary Italian A. Vivaldi, in the latter we find quite flexible and mutual suite and sonata types. An example would be Sonata for two violins and basso continuo (Sonata per due violini e basso continuo) F XIII, 51 (RV 74) of A. Vivaldi in g-moll. In this sonata, as well as in Telemann's, four of pairwise contrasts are connected in tempo: Andante, Allegro, Andante, Allegro assai. However, no tonal contrast cycle (all of Vivaldi's Sonata in g-moll), but none of the pieces of the cycle not directly reproduce the texture of church canzone and existing simulation texture seamlessly introductions are mixed in dance clearly rhythmic motility.

As you can see, Vivaldi also highlighted the third play in 4 part sequences of two pairs of movements slowly - fast. But the only one three-beat rhythm Andante in this cycle is frankly dance, with such a clear change of tact in harmony with melodic themes of instrument type, scattered on the register, excludes any relationship with church canzona type of presentation.

Of course, ecclesiasticism-seriousness of the cycle is marked by the fact that no direct link to the dancing images, and the theme of each of the Sonata as a trio sonatas Telemann, is emphasized by simulation textured technique, indicating the presence of rhetorical sublimity of expression, which is associated with imagination of church ideal.

All of Vivaldi Sonata contain features variations on the old structure 2 part form in which instrumental composition engine sound covers the nuances of motive and thematic scope of differentiation, which is identified within each of the plays. Accordingly, the cumulative nature of the sound cycle is fairly homogeneous, because obviously here there is avoidance of contrasts, but not pronounced theatrical effects.

Based on the above comparison, we note that in the trio sonatas of Telemann there are common features of the Italian genre type of decision caused deep historical affinity ways of musical and cultural formation:

- 1) cycle, made up of two pairs of pieces connected on the principle of tempo contrast deprived of their dance genre specific and fundamental solution of a single-tone;

- 2) structural assimilability of pieces of cycle, rondo - strophic in Telemann, and turned to the old 2-part of Vivaldi;

- 3) availability of rhetoric simulation presentation of thematically significant initial theories, focuses on rhetorical Highness of sound that is put.

However, the more clearly the differences appear which show about individual approach of the master, and the correlation with representatives of the German musical world, which points out their way into instrumentalism, different from Italian models:

1) identification of themes and contrasts parts of the cycle, including tonal contrast of I- II-IV Parts in relation to III play;

2) the direct style models of prayerful singing instrumental in relation to motor skills that emphasizes *theatralize* concept of themes images of the cycle;

3) active participation in building of harpsichord polyphonic texture, while the piano Vivaldi is only a supportive function.

The analysis of Trio sonatas of Telemann and Vivaldi to evaluate the features of German origins instrumentalism, composed in collaboration with the Italian tradition, but determined to rely on theatricalization of Protestant liturgical practice [see. in the work of Alexander Ovsyannikov - Trillo, 6, p. 6]. The originality and skill of Telemann identified demand for his instrumental and other works of artists and listeners in the XXI century. As for the works of Vivaldi, the testing of his achievements was in the last century, his name marks the highest level of artistic musical composer, the performance of his trio sonatas confirms Italian building of specifics of the genre which in duality in church (*da chiesa*) - secular (*da camera*) followed the spiritual genesis of sonata instrumentalism.

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