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THE PRINCIPLE OF SONATA AS A MUSICAL AND PERFORMING PHENOMENON IN THE PIANO WORK OF L. BEETHOVEN

The work purpose – to disclose the content and value of the principle of a sonata as the musical and performing phenomenon in piano creativity of L. Beethoven. **The methodology** of a research assumes unity textual and analytical musicological approaches, strengthening of an interpretive performing perspective of studying of a genre form in music. **The scientific novelty** is defined by a prevalence of performing approach and allocation on its basis of category of a principle of sonata as specific principle of piano (pianistic) thinking. Comparison of the phenomena of composer and performing game polystylistics is for the first time offered, the concept of performing sonata semantics is developed. **Conclusions.** Piano sonatas by L. Beethoven mark highest position in development of the principle of a sonata and expression of game logic of sonata composition. They accumulate those performing receptions and means of expressiveness which are specific to a sonata way of impressive statement and temporary formation, define all main circle of specific musical and thematic contents of the piano sonata as genre form, value of sonata type of thinking in piano music and piano performance.

Keywords: piano sonata, principle of a sonata, game logic of the sonata, sonata thinking, musical and thematic contents, piano thinking, semantic program of a genre of sonata, sonata by L. Beethoven.

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Принцип сонатності як музично-виконавський феномен у фортепіанній творчості Л. Бетховена.

Мета роботи – розкрити зміст та значення принципу сонатності як музично-виконавського явища в фортепіанній творчості Л. Бетховена. **Методологія** дослідження передбачає єдність текстологічного та аналітичного музикознавчих підходів, посилення інтерпретативного виконавського ракурсу вивчення жанрової форми в музиці. **Наукова новизна** визначається превалюванням виконавського підходу і виділенням на його основі категорії сонатності як специфічного принципу фортепіанного (піаністичного) мислення. Вперше пропонується зіставлення явищ композиторської та виконавської ігрової полістилістики, розробляється поняття виконавської сонатної семантики. **Висновки.** Фортепіанні сонати Л. Бетховена знаменують вершинне положення в розвитку принципу сонатності та вираженні ігрової логіки сонатної композиції. Вони акумулюють ті виконавські прийоми і засоби виразності, які специфічні саме для сонатного способу фактурного викладу і часового становлення, визначають все основне коло специфічного музично-тематичного змісту фортепіанної сонати як жанрової форми, роль сонатного типу мислення в фортепіанній музиці і фортепіанному виконавстві.

Ключові слова: фортепіанна соната, принцип сонатності, ігрова логіка сонати, сонатне мислення, музично-тематичний зміст, фортепіанне мислення, семантична програма сонатного жанру, сонати Л. Бетховена.

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Принцип сонатности как музыкально-исполнительский феномен в фортепианном творчестве Л. Бетховена.

Цель работы – раскрыть содержание и значение принципа сонатности как музыкально-исполнительского явления в фортепианном творчестве Л. Бетховена. **Методология** исследования предполагает единство текстологического и аналитического музыковедческого подходов, усиление интерпретативного исполнительского ракурса изучения жанровой формы в музыке. **Научная новизна** определяется превалированием исполнительского подхода и выделением на его основе категории сонатности как специфического принципа фортепианного (пианистического) мышления. Впервые предлагается сопоставление явлений композиторской и исполнительской игровой полистилистики, разрабатывается понятие исполнительской сонатной семантики. **Выводы.** Фортепианные сонаты Л. Бетховена знаменуют вершинное положение в развитии принципа сонатности и выражении игровой логики сонатной композиции. Они аккумулируют те исполнительские приемы и средства выразительности, которые специфичны именно для сонатного способа фактурного изложения и временного становления, определяют весь основной круг специфического музыкально-тематического содержания фортепианной сонаты как жанровой формы, значение сонатного типа мышления в фортепианной музыке и фортепианном исполнительстве.

Ключевые слова: фортепианная соната, принцип сонатности, игровая логика сонаты, сонатное мышление, музыкально-тематическое содержания, фортепианное мышление, семантическая программа сонатного жанра, сонаты Л. Бетховена.

The urgency of the study is conditioned both by historical musical and procedural and theoretical cognitive prerequisites. In the history of European music, the development and isolation of the idea of sonata or sonarity as an aesthetic principle, which served to singulate the sonata semantics as a priority sphere of compositional genre-style searches, is one of the leading aspects of the evolution of musical thinking. The evolution of the genre samples of the sonata in various spheres of instrumental music is also illustrative, and the piano art persistently claims a priority position in relation to the principles of sonata writing. For piano composers and performers, the sonata sphere is fundamental for a number of features, primarily because it means achieving a certain artistic mastery level, mastering the technique and semantics of musical communication and cognition and the transformation of the world by means of music. Sonata and sonarity are always addressed to the most responsible, fundamental issues of human existence, therefore they are often combined with philosophical ideas, in particular, with the reflection of the dialectical regularities of being.

Since in the field of piano music sonata form (in all its aspects and meanings, including in performing) is associated with the development, deepening and semantic differentiation of the textual sphere, it is important to address those historical stages and style moments when the most revealing, typical ways of expressiveness, receptions of the game, thematic and imaginative complexes, as well as steady artistic relations are established, the semantic regulations in relation to the entire composition and technological content of piano sonata.

Special genre-historical and individual-style position and significance of the sonata creativity of L. Beethoven, namely as a piano composer and pianist, that is, combining in his person two professional musical incarnations, has been repeatedly studied and evaluated in musicological and theoretical performing literature, - from works of educational and methodical nature (V. Galatskaya [1], V. Konen [4], Yu. Kremlev [6] and on to in-depth research papers (L. Kirillina [2], E. Maksimov [7], E. Nazaikinsky [8]); until today, the innovative value of S. Feinberg's interpretative approach remains, to the analysis of which we turn further [9].

The purpose of this study is to reveal the content and significance of the sonata principle as a musical performance in the piano art of L. Beethoven.

The main contents of the article. The isolation of the images of movement and the directly connected stylistics of motority, the idea of contrast as an aesthetic principle and a

way of constructing a text in the historical and compositional content of music are directly connected with the development of the sonata principle, that is, with the logic of sonata in both its broad and narrow meaning. This phenomenon is associated with the priority of the new thematic sphere, which produces the so-called general forms of movement, which became the main material of the solo instrumental, including the *clavier sonata* in the period of early classicism, in particular, in the work of D. Scarlatti, preserving their semantic functions as expressing the activity, the effectiveness of the musical form in the works of all Viennese classics, including L. Beethoven.

The sonata cycle, implying the use also of a compositional-dramatic type of a sonata *allegro*, is classified as an "average" form, that is, it combines temporal scale with the chamber selectivity of performing, therefore, genre-semantic means. In addition, as the middle, medial, it is *usually* associated with genre-style dialogue that is the most normative for music, when the author's style intentions are balanced by genre settings. However, two variants of the outcome of this dialogue are possible as an outcome of the composite "game", which makes it possible to define it both as genre and essentially as stylistic. In the first case, the dialogue of typed compositional techniques - genre semantic invariants - and individual compositional decisions leads to the confirmation of the importance of the generally accepted genre stylistics; in the second case - to refutation of the well-known genre-stylistic norms as style-forming, to the nomination of a new style form. Two given prerequisites of the "sonata game" or the game logic of the sonata composition underlie the division of its typological features: towards large epic-dramatic forms and towards small lyrical semantics. But in any case, the piano sonata remains a solo performing form that provides for an interpretative multiplicity of performing creativity and is addressed to its own communicative-style conditions and requirements.

Those instructions to the performer, to which composers resort, beginning with L. Beethoven, assert, as the leading, the four aspects of the performing form. Among these indications on the front burner there are signs of loud dynamics, on the second – agogic, on the third - articulatory. Significantly less frequently than the signs of the previous groups, semantic remarks are used. As a supplement to the semantic remarks, there are those indications of meaning that can be detected through genre-stylistic; as the latter appear the names of cycles and individual parts. Let's note at once that the significance of such deciphering, clarifying moments in Beethoven's sonatas increases noticeably.

E. Maksimov in his thesis noted that the performance instructions stated by Beethoven in piano compositions gave rise to a whole field of literature on articulation, glides, pedals and fingering, about tempo notations and performance phrasing [7], and until the middle of the twentieth century there were no special studies on this issue. We can add that even today they are still developing their interpretative significance, but for this it is necessary first of all to determine the significance, logical and aesthetic principles of the implementation of the piano genres in the work of Beethoven.

Of particular importance and difficulty in finding the performing form and performing techniques is that they are not separated from the main metro pitch musical text, but embedded in it, dissolved in it, most of them are provided, but not written out by the composer, as he can not write out the desired and possible relation of the performer to the musical material, indicate the projection of the personal performing consciousness. In such a role, the performing technique in Beethoven's sonatas appears to be included in the musical-thematic material of the sonatas, and is most concretized on the part of his genre-stylistic prototypes. Each of the basic intonation-semantic prototypes in Beethoven's piano music acquires its performing stylistics - one or more performing techniques assigned to it, and the sign, instruction to the performer becomes a way of objectifying the levels and nature of the emotional impact of music, a literal rhetorical means.

Beethoven's piano sonatas allow to say that the ratio of the signs of performing stylistics with the rest of the parameters of musical sound and the design of music in the text acquires a constant, stable character and is aimed at a sufficiently distinct isolation of the textual semantic-stylistic spheres of his music. In general, changes in the nature of performing stylistics in L. Beethoven's sonatas allow to speak about the significantly increased emotional tension and contrast with which the performing form of these opuses is related. It is the performing form that reveals the general "emotional-volitional tension" of the form as "an active expression of the author's value attitude" in the sonatas (M. Bakhtin).

In search of the aesthetic semantic sources of piano stylistics of L. Beethoven, the outstanding musician S. Feinberg [9] points out that even the choice of the size, time scale of the work in Beethoven's work is connected with the semantic program of the sonata genre. Highlighting Sonata op. 106 "Hammerklavier" as the central subject of analysis, Feinberg unfolds a panoramic evaluation of the entire sonata heritage of the composer from its performing interpretative side, in a dialogue with the musical ideas of Beethoven.

First of all, he notes that the pianist, who has decided to study and master this greatest of all sonata works, must take into account the range of his virtuosic data: memory, technical perfection, endurance, his lyrical gift - and arm strength, harmonic sensitivity and distinctness of voice. "A good performer of this Sonata will be required, along with the technical force, the ability to filigree finishing; and at the same time - the determination to drop all "small" techniques. The pianist must find in himself the readiness to subordinate his own arbitrariness to the will of the composer and - within the exact boundaries of the music text - to find his creative decision, his own particular approach. He must feel every detail as an element of a large, unified form" [9, 22].

S. Feinberg draws attention, as a key moment, to the core pace of each part, in relation to which the pianist is obliged not to lose his determination to instantaneous dynamic, tempo, rhythmic fractures. The leading properties of Beethoven's piano logic, which should be perceived and used by a pianist, Feinberg considers the breadth and contrast, and emphasizes them and the connection between themselves, and the irreducibility of one semantic property to another. S. Feinberg distinguishes specially the techniques of contradistinctions and contrasts, as integral techniques of Beethoven's pianistic style and most accurately characterizing the semantics of his sonatas, believing that the "culmination of contrast" arises in four parts of the "Big Sonata" op. 106.

On this basis, he writes a kind of piano-style biography of Beethoven, who begins his career as an "innovator and profound transformer of pianism" as a "great composer" and at the same time "a brilliant pianist, an unrivaled improviser" who "contributes to the piano style radical changes, new, unexpected techniques, hardly acceptable for most of his contemporaries".

According to S. Feinberg, the first thing we notice in Beethoven's early sonatas, when compared with the logical compositional techniques of his predecessors and contemporaries, is the "powerful expansion of the boundaries of pianism," when "a light, refined character of Mozart's and Haydn's exposition is replaced by other features: violence, roughness, tragic stress" [9, 28].

The new is noted already in the first three piano sonatas precisely in connection with the developments in all methods of presentation: in texture, in the harmonic system, in the construction of the form, with the raising of "Mozart's and Haydn's techniques" into a different, higher degree of "creative activity".

At the same time Feinberg believes that Beethoven's piano sonatas style is directed against pure pianistic sonority, as Beethoven, "piercing his piano sonatas through symphonism, seeks sounds capable of creating an echo in the hint, an echo of orchestral timbres. Beethoven maximally expands the sound spectrum. He does not only push the limit of piano possibilities, he transcends the boundaries of pianism ... <...> And every new sonata introduces new elements, it also lengthens the list of means of pianistic expressiveness. This almost infinite variety can not be explained only by the fact that the contrast of imagery requires the congenial contrast of the means of musical embodiment. The essence of the problem will be properly revealed to us if we feel that Beethoven's pianism is simultaneously developing in two polar directions. That the style of thirty-two sonatas is based on the contrasting combination of piano techniques with symphonic tendencies" [9, 32].

In the future, the musician analyst persistently searches for those techniques and means of contrast that underlie Beethoven's sonatical thinking and must be understood by the performer. They form a multi-level system of piano presentation methods with two main stylistic poles - "pure" pianism and orchestrality, the tension between which increases to the last sonatas. The main contrasts are formed in the movement from individual rhythmic freedom - to a sense of orchestral metricality; from moods of lyrical - to objective epic generalizations; from the massive, cumbersome chord presentation, reminiscent of the compactness of the orchestral texture - to single-line, melodic or figurative periods that require a mental timbre complement: the expressiveness of an oboe or solo violin.

Particular attention is paid to the contrast of planned, persistent logical development and obviously improvisational episodes. S. Feinberg notes that this kind of contrasting oppositions is most often found in the last sonatas. The opposition of the ultimate simplicity, lapidarity of the theme - and the deep sequence, complexity, intensity of its development and elaboration, often encountered in Beethoven, adjoins it.

Our attention to the study of S. Feinberg is explained by the fact that it is a unique example of the performing stylistic and semantic analysis of Beethoven's piano sonatas, which takes into account the smallest details of the performing form: sudden changes in tempo and dynamics; clear sforzando, designed to emphasize the moments of fractures and oppositions; transfers of the "actions" to the extreme registers available to the piano keyboard of his time, when both hands diverge while simultaneously capturing the extreme registers - both upper and lower, leaving the average octaves as if in silent expectation of

resolving a creative conflict. Besides, this author also offers his own periodization of Beethoven's art, which is usually divided into three periods, which is not entirely convincing to Feinberg, "however, like any other conditional breakdown of the living creative flow."

He writes that it is especially difficult to draw an exact line between the early period and mature works, where Beethoven's genius unfolds in quite distinctive images. This boundary can be noted in piano works earlier than in other genres - already in the first sonatas, in their slow parts. "It is in the deeply lyrical Largo and Adagio, in the Second and with special strength in the Third Sonata, Beethoven fully finds his style" [9, 52]. But the influence of Mozart and Haydn lingers the longest in the scherzo, right up to the late sonatas.

The most remarkable observation is that the boundary between the first and middle period of Beethoven's creativity differs in different ways not only between the works of different genres, but also within the multi-part forms - between the individual parts. So, after the "amazing Adagio" of the Third Sonata (op. 2 No. 3), Beethoven puts, as a contrast, the scherzo and the finale "swift, light, still imbued with a clear Haydn influence."

Two-part Sonata op. 111 is the completion of the entire creative genre cycle. In connection with its internal structure, S. Feinberg writes: "The culmination of the middle period of Beethoven's piano creativity is usually considered to be "Appassionata". With the same right, we can call "The Great Sonata" op. 106 the pinnacle of his last piano works. It is the most grandiose of all the Beethoven sonatas: thirty-seven minutes of tremendous creative tension" [9, 54].

With the words of an outstanding pianist, "Sonata op. 106 occupies the same place among the thirty-two sonates cycle, as the Ninth - among all Beethoven's symphonies ... Indeed, the huge scale, the difficulty of execution, the titanic power, the passionate life-affirmation - all this confirms the analogy. However, the end of the Ninth is the hymn of joy and freedom, and the Sonata leads us to a tragic denouement. However, this is not the main difference between the two creatures of the Beethoven genius. The difference lies in the fact that the Ninth is permeated with perfect orchestrality, and Sonata "fur das Hammerklavier" is an example of a sublime piano style marked by all the contrast and all the tension of Beethoven's pianism" [9, 54].

Consequently, it is the performing approach, "in dialogue" with the aesthetic idea of sonata, that makes it possible to detect a tendency to increase the value musical and

thematic textural tension in the work of L. Beethoven, which becomes especially indicative of his later piano sonatas.

Using the terminology of E. Nazaikinsky [8], it is possible to define their aesthetic idea as an amplification of the game logic of the sonata that connects lyric, dramatic and epic moods, and through them - the "logic of the state", "the logic of behavior, actions" and the "logic of utterance". Finding a spatio-temporal plan for the deployment of an artistic idea that creates a rhythm of a higher order in the musical composition (developing the approach of E. Nazaikinsky), then in the piano sonatas of Beethoven of the central and late period, the compositional-stylistic attributes of various style epochs, from baroque to romanticism, become components of this rhythm, and the sonata principle acquires a historically collective, encyclopedic meaning. Upon that, the piano style of the composer retains pronounced original features, most of all due to dynamic methods - beginning with the loud-sound effects, passing through metro-rhythmic and textured condensations and discharges, culminating in figurative-semantic contrasts.

Consequently, **the scientific novelty** of this article is determined by the prevalence of the performing approach and the allocation on its basis of the category of sonatas as a specific principle of piano (pianistic) way of thinking. For the first time, a comparison of the phenomena of compositional and performing game polystylistics is proposed, the concept of performing sonata semantics is being developed.

Conclusions. The piano sonatas of L. Beethoven signify the vertex position in the development of the principle of sonata and the expression of the game logic of the sonata composition. They accumulate those performing techniques and means of expressiveness, which are specific for the sonata method of textual presentation and temporary formation, define the whole basic circle of the specific musical and thematic content of the piano sonata as a genre form, the meaning of the sonata type of thinking in piano music and piano performance.

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