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## EARLY BEETHOVEN'S SONATAS IN THE CENTRE OF STYLISTICS OF "BACHIANSTVO" OF CREATIVITY OF NAMED PERIOD

*The purpose of this work is observation of expressive features of early Sonatas of L. van Beethoven in his enlightenments of style tendencies of the past and communication with music of J.S. Bach and also the present of the academic practice and pianism of modern times. The intonational style analysis, samples of which we find in works of B. Asafyev devoted to instrumentalism, classical and modern, acts as **methodological basis** of the work. Materials of researches of Chinese authors of dissertation Ma Wei, Wu Goling, in which parallels between Chinese and European awareness of speech conditionality of musical form and intonation and also works of Cao Shyfun dedicated to the art of Vienna School, are also extremely significant for us. **The scientific novelty of work** lies in the fact, that for the first time in musicology of Ukraine and China systematization of style sources of early Sonatas of Beethoven in their correlation to the formal signs of Vienna instrumentalism, contact with French sources connected with Biedermeier sense and filled with "references to Bach" in piano and style manifestation. **Conclusions.** Early Beethoven Sonatas are marked by their full entering in Josephine Viennese Classicism determined by traditional "unite" of Italian and German Instrumentalism, which is again found from Mannheim Orchestra ("Torn") Structure of Czech masters, emphasized with borrowings from the arsenal of French Rococo in different measurements in total showing quality of German Eclecticism as distinctive realization of Heroics of Classicism. It is also combination of the above-mentioned Josephine ("Eclectic") Classicism with indicators of Bachianstvo, which corresponds to the variety of polyphonic and impressive realizations, and from them imitating and polyphonic constructions, – establishing special Beethoven approach in imprinting of "two principles", which he considered the obligatory sign of author style of thinking.*

**Keywords:** early Sonatas of L. van Beethoven, Bahianism, Viennese classicism.

*Линь Цюньда, преподаватель Государственной консерватории в Гуанчжоу*

**Ранніе сонати Бетховена в середоточии стилістики «бахіанства» творчества названого періода осередку стилістики «бахіанства» творчості названого періоду**

*Метою даної роботи є спостереження виразних особливостей ранніх Сонат Л. ван Бетховена в його прозоріннях стильових тенденцій минулого і зв'язку з музикою І. С. Баха перш за все, а також теперішнього академічної практики і піанізму сучасності. **Методологічною основою** роботи виступає інтонаційний стильовий аналіз, зразки якого знаходимо в роботах Б. Асаф'єва, присвячених інструменталізму, класичному і сучасному. Для нас також дуже значимі матеріали досліджень китайських дисертантів Ма Вей, У Голін, в яких проводяться паралелі між китайським і європейським усвідомленням мовної зумовленості музичної форми та інтонації, а також роботи Цао Шифуня, що присвячена мистецтву Віденської школи. **Наукова новизна** роботи полягає в тому, що вперше в музикознавстві України та Китаю надана систематизація стильових витоків ранніх Сонат Бетховена в їх співвіднесеності з формальними ознаками Віденського інструменталізму, контактного з французькими джерелами пробідермайеровського спрямування і наповненого «посиланнями на Баха» в фортепіанно-стильовому прояві. **Висновки.** Ранні Сонати Бетховена відзначені внесенням їх у повній мірі в Жозефіновській Віденській класицизм, який визначається традиційним «зроцненням» італійсько-німецького інструменталізму, знову знайденого від Мангейма оркестральності («рваністю») фактури чеських майстрів, підкресленого запозиченнями з арсеналу французького рококо в різних вимірах, в сукупності являючи якість німецької еkleктики як відмітної властивості національного втілення героїки класицизму. Поєднання вищевказаного Жозефінівського («еклектичного») класицизму с показниками бахіанства, яке відповідає різноманіттю поліфонічних фактурних перевтілень утворює специфічну і не завжди демонстраційну ознаку, поступаючись*

місцем контрастно-поліфонічним побудовам, особливо прихованій поліфонії мелодичних конструкцій, – закладає особливий бетховенський підхід у фіксуванні «двох принципів», які він вважав ознакою авторського мислення.

**Ключові слова:** ранні сонати Л. Бетховена, бахіанство, віденський класицизм.

*Линь Цюньда, преподаватель Государственной консерватории в Гуанчжоу*

**Ранние сонаты Бетховена в средоточии стилистики «бахианства» творчества названного периода**

*Целью данной работы является наблюдение выразительных особенностей ранних Сонат Л. ван Бетховена в его прозрениях стилевых тенденций прошлого и связи с музыкой И. С. Баха прежде всего, а также настоящего академической практики и пианизма современности. Методологической основой работы выступает интонационный стилиевой анализ, образцы которого находим в работах Б. Асафьева, посвященных инструментализму, классическому и современному. Для нас также чрезвычайно значимы материалы исследований китайских диссертантов Ма Вей, У Голин, в которых проводятся параллели между китайским и европейским осознанием речевой обусловленности музыкальной формы и интонации, а также работы Цао Шифуня, посвященные искусству Венской школы. Научная новизна работы состоит в том, что впервые в музыкознании Украины и Китая дана систематизация стилевых истоков ранних Сонат Бетховена в их соотношенности с формальными признаками Венского инструментализма, контактного с французскими источниками пробидермайеровского толка и наполненного «ссылками на Баха» в фортепианно-стилевом проявлении. Выводы. Ранние Сонаты Бетховена отмечены вписанностью их в полной мере в Жозефиновский Венский классицизм, определяемый традиционной «сращенностью» италяно-немецкого инструментализма, вновь обретенного от Мангейма оркестральной («рваной») фактуры чешских мастеров, подчеркнутого заимствованиями из арсенала французского рококо в разных измерениях, в совокупности являя качество немецкой эклектики как отличительного свойства национального претворения героики классицизма. Соединенность вышеуказанного Жозефиновского («эkleктического») классицизма с показателями бахианства, которое соответствует разнообразию полифонических фактурных претворений образует частный и не всегда демонстрационный признак, уступая место контрастно-полифоническим построениям, особенно скрытой полифонии мелодических конструкцій, – закладывает особый бетховенский подход в запечатление «двух принципов», которые он считал обязательным признаком авторского стиля мышления.*

**Ключевые слова:** ранние сонаты Л. Бетховена, бахианство, венский классицизм.

**Relevance** of subject of the research is defined by requirements of creative practice of professional instrumentalist in which genre of Sonata and Beethoven Piano Sonata occupy the honorable and responsible place, that's why significant correction of meaning of performance of famous compositions according to the requirements of today. And as such correction in such case is acting the interpretation of early Beethoven Sonatas in the direction "relevant intoning" (according to T. Verkina [2]), corresponding to the settings of artistic preferences of today.

For many centuries Beethoven genius has defined interest to research of his creativity, as each the next musical generation finds necessary expressive sense in his creations – and it define relevant turn Beethoven theme in research efforts in today conditions. In the centre of attention – early Sonatas, including the Tenth which for a long time were considered as "insignificant" (though named Sonata was provided by the composer as the quality of

realization in music of philosophy of I.Kant [6, p. 294-295]), however became component of repertoire of such great masters as S. Richter, W. Kempff, highly talented young French pianist L. Debargue. Review of Sonatas of the great master in the perspective of “progress of a symphonization” as definition of the “modest classicistic piano style” for the sake of scale of “modern grand piano” [3, p. 116] doesn't allow to estimate independence and *Beethoven originality* of this “*modest Classicism*”, formed by genius masters of Vienna School.

**The purpose** of this work is observation of expressive features of early L. van Beethoven Sonatas in his enlightenments of style tendencies of the past and connections with music of J.S. Bach first of all, and also the present of academic practice and pianism of modern times.

The intonational style analysis, samples of which we find in works of B. Asafyev, dedicated to instrumentalism, classical and modern [1] acts as **methodological basic of work**. For us are also extremely significant materials researches of Chinese authors of dissertation Ma Wei [4], Wu Goling [8], in which parallels between Chinese and European awareness of speech conditionalism of musical forms and intonations, and also works of Cao Shyfun [9], посвященные dedicated to the art of Vienna School.

Piano Sonatas of 1790s show a considerable stylistic variety, imprinting “Sturm and Drang” demonstrative dramatism (First op. 2, Fifth op. 10, especially Eighth “Pathetic” op. 13), and also objective lyrical and epic plan (Second, Third op. 2, Fourth op. 7, Sixth, Seventh op. 10, Tenth op. 14, Eleventh and Twelfth op. 22 and 26). Among the last Tenth Op. 14 № 2,v which was marked by the composer himself in the explanation of “Two principles”, symbolizing the philosophical Kantianism, accepted by genius of Beethoven as the general idea of creativity [6, p. 295]. Works in sonata genre made the highest indicators of achievements of composer in this kind of composing and at the same time same time directly relied on the piano and performing achievements of the author, which subsequently have been unrealized in artistic direct manifestation.

Pianism of L. Beethoven has developed in the line of salon clavier tradition, inheriting “Gallomania” of Vienna School, German spirit of which, as it was noted above, is inconceivable without reference to French Classicism and Rococo. In the work of Polish researcher in relation to a piano playing in the epoch of Chopin were made significant references to the playing of Beethoven, which used objectively instruments, on which it is impossible to give that “thunderous” increase, which at the suggestion of F. Liszt, began to

be realized in the being of Beethoven piano style [10, p. 507]. Certainly, Beethoven was expresser of the late, including *Revolution* Classicism, appealing to art of the area and oratorical performances. Floridly and with enthusiasm B. Asafyev wrote about it:

“...Appeals and cries of speakers, leaders of people; waves and inflows of folk voices: rhythmic intonations of drums, terrible for enemies of revolution and excitingly-joyful for people fighting for it; signals of military pipes, as if bulletins of the new world; 'searches' of kettle-drums, triumphal and terrible roar of victories and dangers...” [1, p. 278]

It is that aspect of Beethoven creativity, which was directed to the drama of life – to the drama of theatre, depicting *such* drama. In connection with pointed *dramatic* point of view of revolution Classicism of Beethoven Asafyev allocated *rhythmic struggles* of his music:

“In rough, intensive formation of Beethoven music two main rhythmic 'emphasis' – the two-regularity and tridimensionality – enter continuous contrast interaction not as antiprovisions of meters – two-dimensionality and tridimensionality and as ritmo-intonations-images” [1, p. 279]

And further the quoted author directly correlates “rithmo-intonations-images” of march “steel footstep” and regularity related with it manifestation of “the resting will” of masses - with “heliciform”, “vortex” movement of *tripartite* scherzo [at the same place]. Thereby Asafyev opposed relation to march of the 1<sup>st</sup> Part and *relation to Kant* of the final of the Ninth symphony to scherzo pressure of the 2<sup>nd</sup> Part.

However in palette of Beethoven thinking is also *conflict free lyric* - Fourth and First Piano Concerts, in which is absent sharpness of the specified rhythmic alternatives, *touching and enthusiastic gladness* is predominating, meaning of which we learned – in *Viennese prolongations* of *Rococo* as imprintings of *refined* lines of the last. As we see, for the First Concert is absolutely inappropriate system of biparticity and perfection poles, because even scherzo final is *principally created in biarticity size*. In harmony with the specified part of composition thinking of Beethoven was his pianistic manner determined by piano structure.

I. Gudel, having researched type of piano, which Beethoven used in 1790s – 1820s, that is the period of time, when Piano Concerts were written, pointed on Streicher instruments, in which the iron frame for bigger tension of strings, which during performances of F. Liszt by almost all set were changed during the concert; performances of Beethoven never caused such “attack on Streicher” [10, p. 507]. The special

acknowledgment of Beethoven (as Schubert, Chopin) had instrument of Graff, which became the bright type of salon – “Biedermeier” type, the special advantage of which was achievement of very beautiful piano [10, p. 509].

And if namely in the contrast with instruments of Graff were written the last Sonatas, in which the most “out-of-class” tendencies of pianofortistics of Beethoven, than more organic “moderate pianism” of Beethoven in his play on instruments of other structure. As for “piano of the dreams” of Broadwood, which the composer got in 9 years prior to death, according to the researches of Gudel, he couldn’t use opportunities of this piano according to the different reasons [in the same source]. Thereby *salon and Mozart source of pianistic play of Beethoven* (when “harpsichord sound didn’t significantly differ from piano” [10, p. 507]) *didn't leave him throughout all career, forming some stylistic continuum, not always dominating, but always anyway expressed in artistic palette of Beethoven art.*

Already only the specified correlation of “Dramatic Beethoven”, Beethoven as the spokesman of pathos of revolutionary Classicism, and Beethoven of lyrical and Kant, the spokesman of Rococo of “children” (partially Rococo of Dream!), - is certifying about changes of style preferences, which have in total organized the composing and pianistic status of the Master. However, the specified alternatives as it was repeatedly noted, didn't exhaust the style choice of Beethoven – the composer and the pianist. Paradigmatic became thesis about “preromanticism”, and even romantic component of Beethoven heritage, the manifestation of which is associated with innovative strong-will arrangement of combination of *traditionally unjoinable* images-meanings.

Such innovative aspiration is heard not only in the last sonatas, in which direct borrowings from multi-part (or two-part) sonatas-suites of Baroque are connected with romance *individualized* lyricism. In the analysed First piano concert is the outstanding example of romanticizing (or “preromanticizing”) expressing – in Largo As-dur the 2<sup>nd</sup> Part. Because in the context of the ceased Allegro con brio which has allocated the chorale and choral, Kant and melody line, passing in the first bar-lines of Largo, on Kant rhythmical scheme (partial – two quarters), of accord and choral complex is noted specially and in certain limitation from *nocturne aria without words* of upper voice.

Especially from t. 15 (remark cantabile!) in the texture of instrumental nocturne passes melody-theme in the orchestra. Development of this theme in the piano part does honour to

nocturne fragments of Chopin himself, being in advance of lowlier texture of “piano fiorituras of J. Field and M. Shimanovsky, objectively, forming nocturne aura of creativity of Chopin. And in the same style “break” to Romanticism/Biedermeier is found out genre contrast in the episode in As-dur Final of the First Sonata: it is obvious “song without words” among sonata motility of the part in general. And though speed formally doesn't change, sharp change of basic unit of the movement (from the eighth in triplet groups – on “beating” of quarter) creates effect of change of character of movement in the analogy with romantic poem tempo changes in sonata Allegro.

Romantic cut of antithetical submission of the image of Insights in Largo appassionato of the Second Sonata was approved by entering by I. Bunin of the idea of this piece of music to the “Garnet Bracelet”. And absolutely in the spirit of Protosymbolism of F. Chopin founded Protosymbolism Trio Minore of which the 3<sup>rd</sup> Part of the Fourth Sonata (compare with etude in the triplet movement in the final of the Second Sonata of Chopin) was founded. Promantical monologicality is found in the 1<sup>st</sup> Part of the Tenth Sonata – and especially about this we'll say below.

As for Baroque component of openings of Beethoven, the composer and performer, this style aspect is always referred to *Bachianstvo of the Great Wreath*, because French Baroque in the form of Rococo in Josephine Viennese Classicism was realized in the in indissoluble communication with classicistic gallisizms in general. German and Italian variants of Baroque represented *monumental* art, differently from *salon-like and diminutiveness of Rococo*, the last on the wave of Newton Physical Materialism became the criterion of “lightness”, removing the church idea of “hovering” as sign of the highest perfection of expression.

Beethoven represented Bachian signs in the compositions of different years, but the most noticeable they are in the last Sonatas, and Thirty second op. 111 Sonata c-moll has acted as the apogee of manifestation of such kind. However the final of the Fifth Sonata created according to the theme, which was exhibited unisonous, with support on the Cross Contour (c<sup>1</sup>-h-f<sup>1</sup>-es<sup>1</sup>), which was made from the first and fifth stages (quasi-exposition of theme-theme fugue) was demonstrating something indicative for the connections with themes-images of the Great Bach. In the same plan final of the Sixth Sonata, in which fuguerated interpretation of the theme of refrain of roundel structure, is attracting attention.

Bachian polifonizms are attracting in Largo mesto of the 2<sup>nd</sup> Part of the Seventh Sonata, in Andante cantabile of the Eighth Pathetical.

Given list of stylistical lines of Beethoven Sonatas of 1790s in the context of the cumulative creative image of the composer, including salon initial stylistics of his pianistic play, suggests the idea of the *style of simultaneity* of the author of such different compositions as the Ninth Symphony and the Cycle “To the Distant Beloved”, which is corresponding the *simultaneity*, of manifestation of different qualities of performing-expressing in cogitative and creative form of the epoch of Break from the 18<sup>th</sup> to the 19<sup>th</sup> c. This conclusion has the special consequences for performing versions of interpretation of compositions of Beethoven in general and, in particular, contents-image of Sonatas of creatively initial decade of 1790s.

In the line of Sonatas created by the composer of the pointed period of time two are specially specified according to the different parameters – the Eighth Pathetical, which became the symbol of piano genius of author for the long period of years, and above-mentioned in this quality the Tenth, which Beethoven himself has allocated in the function of representation of his Kant philosophical projections in music. As Pathetic Sonata is extremely selected in all descriptions of heritage of the composer, in Pathetic Beethoven specially emphasized manifestations of “two principles” both in the 1<sup>st</sup> and the 2<sup>nd</sup> Parts [6, p. 294-295] let’s stop for some time on the Tenth, which concentrated philosophic sets of the great musician. Because “two principles” in then Beethoven's statements, according to Schindler – philosophical understanding of the contrasts.

The first, which is striking in the correlation of music of the Tenth Sonata with the ideas of I. Kant – that is the complete *absence of imperativeness* which is so indicative for the ideas of genius of Beethoven genius and, certainly, is concentrated in Pathetic Sonat. But the Tenth Sonata is opposite in its dialogical personification, but more connected by the unity of differences. With references to R. Roolland in the literature is provided the following description of “two principles”:

“In 1823 Beethoven, not satisfied by the new musical generation, encomiast of the past, remembers, that the first listeners of his Sonatas op. 14 (E Major and G Major, 1798-1799) found there “the struggle of two beginnings”, or dialog between man and woman, or beloved man and beloved woman (especially in op. 14 № 2). Beethoven historians are casting these words doubt, and absolutely vain ... It is absolutely worth... It is worth looking

at the final – Rondo-Scherzo from the Sonata in G Major op. 14 № 2, where definitely and demonstratively this duality of motives is showed, in order to recognize its playful character, its unlimited funny nature. The king is entertaining...” [6, p. 300].

As follows from this description, “two principles” in the Tenth Sonata – are all the same “the dialog”, but not of the antithetical property, but connected with attraction of love, and this means, that “monologued dialogity”, respectfully, not equality of opposition, but *complementarity* of manifestation of beginnings, initially unequal and not aspiring to him. From the first steps of sounding of Sonata op. 14 G-dur are struck by melodyzation of motility, which will become self-significant means in F. Chopin compositions. The richness of the upper voice (according to the register disposition – kind of women's) is noted by the impressive sign of the hidden polyphony, quart melodic emphasis (d<sup>1</sup>-g<sup>1</sup>, d<sup>2</sup>-ais<sup>1</sup>, h<sup>1</sup>-fis<sup>1</sup>), entering tones singing, which “in feminine way” softer characteristic for Beethoven *iambic* rhythmical figures. And, of course, decisive is sense of orientation of catabasis, that are motives of Penance in the melodic motive structures.


Figure of the lower voice is obviously simplified, but on orientation of the movement is opposite, that is in sequence of anabasis, in the image of Levitation of the Soul. And this inequality of outpouring – as in the kind of the arising romantic ballet with the soloist-ballerina whose partner is only called to support her stream of masterly pases. The developing character binding (from t. 9) it is separated by “almost pause” (see the “hanged” sound a<sup>2</sup> in t.25), which is reminding transition from connecting to collateral in Sonatas of F. Shubert. And as of Schubert, collateral doesn't represent genre contrast to the previous constructions of main and connecting, and the tonality of the dominant (D-dur) obviously shows quiet transition from party to party.

In general the whole exposition is created in “the melody for the right hand”, hat is in that specific “right-handed” pianism of Vienna School, why by its homophonic and harmonious hierarchy resists to counterpointness of Italian and in particular French klavirizm. Development in the respect of impressive submission of registers is saving everything (and it is after registration movements of Pathetic !). Carrying out in g – to the main and collateral in the first section of the development (t. 64-98), and then the main in Es (from t. 99) – and only in predykt of reprise (t. 115-120) appear the register transfers to the melodies, which are obviously shading “right-handed melodism” of Sonata. Reprisa (from t. 125) is “levelling” all themes in G, and in code (from t. 184) is showed the main theme, -



and all these in the texture of melodized motility of right hand, as it has been announced in the first tacts of Allegro.

“Male voice” in the form of the leading line is found out in the 2<sup>nd</sup> Part, and, with alignment on the sequence of anabasis, as it has been preset in “remarks” of the bottom part of voice of the 1<sup>st</sup> Part of Sonata. And in the 2<sup>nd</sup> Part texture grandiosely orchestrated, once enclosing (t. 43-67) all registers, in order that in reprise (from t. 68) to find the counterpoint of timbres-registers, formally registry colouring balance of motives, compressed in bass statement in the first part Andante.

Final Scherzo, Allegro assai, restores initiative of the upper register in the representation of melodised motility of presentment of theme, but this was made in the bases of anabasis in some demonstrative elation of expression, and the low register much more relaxedly “picks up” motives of the upper voice, then this is represented in the in the ratio the leading upper voice and modest and short way “chimes in” to it bottom register in the first part. And in the final “play” figure in the bases of theme-refren  kind of sets play principle in the whole in the expression of final Allegro, which genre designation Scherzo “explains” play ccumulation in musical means of expression. The apogee of register “play” and in the same time expression of “two principles” - this is the second episode of the Rondo structure of the final (See t. 189 – 224).

This dialogical and game apotheosis is fixed by coda (from t. 237), in which in the reduced and *changed* kind is passing refrain, in music of which bottom is taking part not in the modest “pick up”, but in the form of massive “arpeggio” pedal on tonic. And the finishing sounding – “jumping according registers”, but the “the last point” is put in basses: the sonority of bass register was solving and finishing in play “transfers” of tessituras of female and male “musical altercation”.

Given description shows sure attitude to textural *specifically piano*, that is genetically orchestral opening of Czech Masters of Mannheim (see specially [4, p. 59]), creating “unrestrained harmonization of themes” in the contrary to Italian church instrumentalism of “the sustained voices” in instrumental ansamble and orchestra recitation.

In this case attention is paid to the Tenth Sonata as it was made the center of that “two principles”, which are acting in the music of Beethoven besides personified themes-images, presented in this quality by the Pathetic Eighth Sonata. Influence of J.S. Bach in this Sonata is not fixed by quotes from imitating polyphony of the author of The Well-Tempered.

However the self-importance of play principle, and, with contact of Divine play-dance of J.S. Bach, about which, with reference to Bernard from Klervo is obvious, E. Wilson-Dixon writes:

Jesus is the master of dancers,  
He dances very skillfully,  
He turns to the right and to the left,  
All have to follow his doctrine  
[8, p. 149].

Dancing rithmo figures “are poured” in music of the Tenth Sonata, including motor beginning of the 2<sup>nd</sup> part of Andante, concentrating in the Scherzo-final in the movement on 3/8. All subjects of the Sonata. All themes of Sonata – polyphonized in the texture giving, but not at the expense of imitation (he last is presented extremely avariciously – and still: the principle of “pick up” by the bottom voice in the main line, going in the right hand, is carried out by rhythmic imitation in the left hand of figure on the first share, played in the upper voice – see. t. 1, 2. 3 etc. in the 1<sup>st</sup> Part). The main polyphonic principle introduced in the texture of the Tenth Sonata – these are connections according to the type of contrast polyphony and, first of all, these are *Bachian* effects of the *hidden* polyphony in the main party of the 1<sup>st</sup> Part, in the way of “band” these parallel tertias in collateral and final of the same 1<sup>st</sup> Part, counterpoint of extreme voices in the theme of Andante, with rhythmic deepening of counterpoint in reprise (from t. 68).

There is one more “reference to Bach”- in the form of monotheme of the Sonata presented by chain of quarts, which in rhetorical filling of Bases make extremely important component of themes of J.S. Bach. So, the initial theme, the main Party of Allegro of the 1<sup>st</sup> Part – created with support on quart ratios  $d^1 - g^1$ ,  $d^2 - ais^1$ ,  $h^1 - fis^1$  (see. upbeat and t. 1). The melodic courses on quart interval with support on  $g^2 - d^2$  and  $fis^1 - h^1$  are also forming the centrepieces of themes of collateral and final (t. 30-36, 47-50).

Even more defiantly “quart sheaf” is found in the theme of Andante: the emphasis are on sounds  $g - c^1$  and  $c^1 - f^1$  in upper voice and  $e - H$ ,  $C - G$  in bottom (t. 1-2, etc.). “Flight of Quarts” characterizes the final theme: the beginning of each link of the ascending refrain melody – on the sounds of  $h$ ,  $e^1$ ,  $a^1$ ,  $d^2$  (t. 1 - 3). Also we will pay attention to quart type of voice-frequency of the tone plan of all Sonata, the last parts of which are written in G-dur, whereas the 2<sup>nd</sup> in C-dur.

So developing the idea of “two principles” as “dialogization”, - we will point to correlation in the texture of the Tenth Sonata of Bachian polyphonic precepts and homophonic melodism of Vienna School. In general the significance of quart skeleton in all subjects of this Sonata creates definiteness in its rhetorical theme which is indicative for French cyclicism of *ordre*, that are Sonatas-Suites, essentially *variatively* correlated. But there were concrete forms of contact with the polyphonic impressive indicators going from musical rhetoric of J.S. Bach, it is always sense of the spiritualized learning as it could be presented in music of German tradition.

**The scientific novelty of work** is the following: for the first time in the musicology of Ukraine and China is given systematization of style sources of early Beethoven Sonatas in their correlation to formal signs of Vienna Instrumentalism, which was connected with French sources of Biedermeier sense and filled with “ references to Bach” in piano and style performance.

**Conclusions.** Early Beethoven Sonatas are demonstrating:

1) their full entering to Josephine Vienna Classicism, determined by traditional “union” of Italian and German Intrumentalism, which is again found from Mannheim of orchestra (“fragmentary”) texture of Czech masters, emphasized borrowing from arsenal of French Rococo of different measurements including in the form of exarticulation of rhetorical theme in the form of rod education in alternative ratios of themes of parts of cycle - in total showing quality of German Eclecticism as distinctive property of national realization of heroics of *Classicism*;

2) connection of the above-mentioned Josephine (“Eclectic”) Classicism with indicators of Bachianstvo, which corresponds to the variety of polyphonic impressive realizations and their imitating and polyphonic forms, private and not always demonstration sign, giving way to contrast and polyphonic constructions, especially hidden polyphony of melodic designs, - puts special Beethoven approach in imprinting of “two principles”, which he considered as obligatory sign of author's style of thinking;

3) plurality of understanding and realization of “two principles” of Beethoven realized by him and as philosophical and categorial quality, and as the dramatized “dialogicity”, have concentrated in antitheses of such “two-orientations” from which the second (“dramatized dialogization” at the level of a philosophical anthetic) was organic and fully realized in the

Eighth Pathetic Sonata op. 13 whereas the second (“dialogization” of the statement of lyrical unity of expression) is declared by the composer in the Tenth Sonata op. 14 № 2.

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