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SCRIABIN'S SONATA NO.8 AMONG RECENT WORKS OF THE COMPOSER IN THE NAMED GENRE

The article is devoted to the systematization of information on the latest sonatas (No.8, No.9, No.10) as the works marked by not only the "mystical presentiment of death" that is particularly associated with this in the triad of Sonatas No.8-No.9-No.10, but representing in them, including No.9, the idea of "non-tragedizm of existence". The structure symmetry is obvious in Sonata No.8, which starts and ends with the psalmody of the introduction theme shown in the tempo display of Lento at the beginning of the work and at the tempo Presto and Prestissimo in the code. In general, the last three sonatas of Scriabin are connected by the organics of "returning to the roots" of Chopin's creativity, his genre environment of preludes-nocturnes, suspending dramatic struggles in favor of monologue lyrics, covering the integrity of major poem composition.

Keywords: sonata, genre, style in music, style of the composer's last works, ecstasies, symbolics of music.

The relevance of the work topic is supported by the growing importance in the global scenario of the artistic creativity of the last stage of the Russian composer and pianist. The symbolism, stylistic position of A. Scriabin, that defined the world-view in the five-year period of the 1910s – 1915s, formed an organic component of "neosymbolist" [9] style wave of post-Avant-garde of the 2000s – 2010s: in the repertoire of contemporary artists the author's latest works "Prometheus" and "Preliminary steps" constitute the predominant array of their "scriabiniana". In this case, Sonata No.8 was selected, not only because like other works of the Russian composer, it is the object of this work author's performing efforts, but also due to the growing understanding-recognition of this kind of the composer's works, which exists in the Odessa Academy of Music, – Odessa keeps the memory of Scriabin's success of 1998, before the first and triumphant foreign tour to France [10, p. 92].

The goal of this work is systematizing the information about *the last* sonatas and No.8 in particular as the works marked by a number of similar semantic positions, including expressed in the structure and form of Sonata No.8. The specific objectives of the work are as follows: 1) summarizing the information about the last sonatas by Scriabin in connection with the display of religious ecstasies in them coming from the Russian Christian tradition [14, p. 3]; 2) analyzing Sonata No.8 in the context of manifestation of liturgical ecstasies in it excluding the concentration of subjectively expressed tragism and objectively containing the ecstatic joyousness of

the vision of "non-tragism of existence"; that is how A. Scriabin formulated the aspect of his worldview in the interview for the Odessa South Musical Bulletin in 1915 [14].

The methodological basis of the work intonational approach was adopted, illustrative for understanding the speech conditionality of music and how it is represented in the works of B. Asafiev [1] in the direction of stylistic-comparative analysis method. Important for this work is the hermeneutical cross-section of understanding the intonationality, taking place in B. Jaworski [see the description of his theory 2; 6]. The intonational method forming the unity of style comparative and hermeneutic analyticalness, is in contact with the positions of the Chinese art, as embodied in the works of Ma Wei [8] U Golin [11] Liu Bingqiang [7], and others. The object of the study – A. Scriabin's piano works, the subject – the last, No.8 in the series, the composer's sonatas. The scientific novelty of the work is defined by the autonomy of the semantic analysis of structures and themes-images of these works due to their orientation on the *adramatizm of expression*. The practical value of the work is determined by the demand for its materials in the class of special piano and the history of music courses in the higher and secondary music schools.

The last sonatas of Scriabin are often associated with the "mystical presentiment of death" that is specifically mentioned in the book by I. Belza with reference to the observations of the composer's works in 1916 [4, p. 148], but also observed by other authors [10, s.367, 378–382]. However, the highlighted meaning – approaching the threshold of death – has a special cross-section, as mentioned above, namely, imprinting in these works of the idea of "non-tragism of existence" [14, c. 3–5]. The corresponding slant is clearly recognized in relation to Sonata No.10, and at that not only chronological, but also semantic parallels are obvious of all the three sonatas by Scriabin in the 1910s – No.8, No.9, No.10.

The mentioned last piano sonatas by Scriabin are distinguished with the "post-promethean" chronology of their writing and substantially with parallel to work on them in 1913. In fact, *the latest one is No.8*, the material of which was seen in the score of "Preliminary steps" to the Mystery [10, p. 379] and the structure of which was related to the maximum expression of Scriabin's seriality, that determined

meditativeness as the prevailing revelation of its image. Rubtsova's monograph stresses the importance of last Sonatas and the works of this period in general as those evidencing the "focus and in-depth of the artist statement" about being turned of "his inner sight ... *to the origins of thought on the background of the context made up by its development*" (emphasis of Yu .L.) [10, p.390]. It is about some revival of the ideas-images that featured the beginning of Scriabin's creative way and were conjugated with relying on Chopin genre setup of waltz-prelude-etude (see. op. 1–8 by Scriabin [10, p. 70]).

In this regard noteworthy is reference to the aforementioned interview with the composer, captured on the pages of Southern Musical Bulletin in 1915 – the ideas of "overcoming the dramatism" in the works and implementing in the overall the image of "non-tragism of existence" [14, 1915, p. 3–5]. Such a turn of the expressive direction in the last pieces can be easily read in Sonata No.10, but the tension causes the established notions of "tragism" of No.9 and *No.8, in fact, the former last Sonata of the composer*. But in the book of Belza noted Scriabin's letter to Ziloti with the message about the completion of these three Sonatas – was suggested that these works are "in some way related to each other" [4, p.147–148].

Still, Sonatas No.9 and No.10 are considered in the alternatives of "black mass" ("satanic") and "radiant pastorage" [10, p. 382, 386], although they both contain the motif of matching the major and minor thirds (compare tt. 7-8 of Sonata No.9 and tt. 1-2 of Sonata No.10). The presence of the slow introduction to the Allegro unites No.8 and No.10 sonatas, points to some fundamental common dramatic incentives of the mentioned works – as well as the community of church-symbolic figures in the primary and semantic-defining themes of both sonatas. This choral-psalmodic sequence in tt. 1-5 of No.8 as the image of the High, sequence catabasis like Descent in tt. 1-2 of No.10. With regard to the prevalence of seriality in No.8, perhaps it comes out here more demonstratively, but the monothematic structure of Sonata No.9 and No.10 border to what is called "developing variation" of the series-theme.

Pastoral the "Radiance" of Sonata No.10, based on the chronology of writing and the obvious connection with both almost finished No.9 and No.8, should be

realized in connection with the "mysterical" indicators of the image of No.8 and the "liturgicalness" of No.9. The characteristics of "black mass" stuck to the last by analogy with the way Mephistophelean image of Liszt's Sonata requires special comments, but in this case, we fix the main thing: the faustianism of Liszt's Sonata did not cause the idea of analogy to the mass – and this *mystical* genre indicator of Sonata No.9 by Scriabin is perceived very clearly.

Both the mystery and liturgicalness oppose to the drama rod of the classical and romantic sonata, directed by the principal *statics* of the ritual action, gravitating to rondal repeatability of the leading idea and general symmetry of the structure. Symmetry obviously emerges in Sonata No.9 – framing by the initial theme, the emergence of which at the end of the work in tt. 209-216.

The obvious symmetry of the structure – in Sonata No.8, framed by the psalmody of the introduction theme shown in the tempo display of Lento in tt.1-4, 12-13, 16-17, and in Presto tempo in tt. 449-456, Prestissimo in tt. 487-494. Attention is also drawn by *the two-stageness of the* structure of the entire Sonata, marked by the demonstration of exposition-development (tt.21-121), and, the latter as a variant carrying of the exposition, and then a false reprise (t.226) and the reprise as such (from t.320) that are "made kindred" by carrying the introduction theme (series-theme) in tempo-texture Presto (compare: tt.297-301, 453-456). However, all of these stages are separated since the theme-series tt.297-301 is given in conjunction with the "print of Destiny theme" (tt. 292-293), presented before in tt. 214-215, at the end of the development section, but outside the connection with marked theme-series. The defined "print of Destiny theme" (as an allusion to the famous theme of Symphony No. 5 by L. Beethoven) comprises the initial isolation of psalmodic turn theme of the initial theme-series (compare with five-time presentaton of altitude fis ² in tt.2-5).

The interval structure of the melodic part of theme-series of the introductory structure – quart and two large thirds (b ¹- dis ²- d ²- fis ²) – reproduces the contour of Wagner's "themes of longing" from "Tristan," but the intervals of the tertian moves is as if traditionalizing the sound, nearing to chorality in the strict sense. The tertian-quart filling forms *all* the themes-images of the Sonata, "thickening" or "rarefying" the quart skeleton. That is how that high *liturgical statics of the* music is given

throughout the Sonata, which excludes the contrasts of antitheses, creating *clarifying* contrasts – like the previously mentioned conversion of psalmody of the initial theme of "print of Destiny theme": the original voluntarist complex of the last is completely "bled white-dematerialized", creating the reminder of "fatefulness" in the theme-series of Scriabin's Sonata.

The monograph of Rubtsova marked the "parsimony" of the composer's remarks in this work, while their presence is usually abundant [10, p. 380]. In fact, only collateral one is highlighted with remark– Traique (tt. 88 and 386). The melodic contour of this theme reproduces very accurately the pathetic intonation of the request, politeness (sm. Classification of in E. Bryzgunova [3, p. 72]), which in combination with fourths-tertian sequences creates analogies to the fullness of texture expression of the theme of longing in Wagner's "Tristan". Thus, Wagnerian's prototype of the initial theme appears more clearly "spelled out" in the collateral, bearing the *tragic* sign, which is defined by remark Traique. In the development sections this theme-image is represented, but not defined by a remark, although the autonomy of this image is highlighted by false reprise (formally the second section of the development, essentially the beginning of a "double reprise") – see. tt. 226–241, since this image is a counterpoint to the theme of the main part, "wrapping" its neuro-exalted dialogueness by Wagnerian dramatic motive. Significant is the *getting rid* by the main one of penetrating into it of Wagnerian meanings of the collateral – the theme is again separated into a separate texture complex, and in the code (Presto, from t. 449) is *detached by the motives of the initial theme* (see above), in which Tristan's is corrected by chorality-psalmody.

The above-mentioned *hypertrophy of expositionness*, including "double reprise" connection of false and reprise as such is supported by height-tonal ambivalence, tending to playing Chopin's form (see. First Piano Concerto e-moll, first ballad, etc.). It is about a trend toward *single-tonality* of the main and collateral (see supportness a-es in both in the exposition) both in the exposition and in the reprise (supportness g-cis). At that, the reprise type of literal return of initial supports in reprise itself is not observed. This "floating repeatability" of the whole with gradual increase in tonus (see. promotion to a higher register in a series of *continuous ringing*

of Scriabin's bell sound) makes all the more notable the return of the initial theme on originally claimed altitude positions of melody b^1 - dis^2 - d^2 - fis^2 – in the options of *register* transformations.

The semantic integrity of the named thematic complex of Sonata No.8 is supported by another important Chopin's sign, "overlapping" the touch of Wagnerian longing and tragic symbolism: this is preludeness-nocturnness of appearance in those among which emerges chorality-psalmodicness of the introduction theme, and the melodized passageness of the main part (recognizable relaxed version of the collateral part of the final of Sonata No. 3 h-moll by Chopin), and underlined nocturnness of collateral, removing Wagner's fracture of interval-contour solution of the theme.

The repeatability of the introduction theme in the analyzed Sonata makes a noticeable the *rondality* of the overall composition filling, in which was originally laid the symbolism of *ritual-mysteriological circular movement*. So Sonata No.8 actually completing the entire series of works by Scriabin in this genre, *asserts* the compositional principle, as a tendency experienced in the totality of his works of this typological feature: a divine sign of the Circle [5, p. 25–27] was the result of Scriabin's sonatness development. V. Rubtsova summarizes analysis of the concept of the Sonata, "The tensioned meditative state persists throughout the work. It as if has no beginning or end of transition to the resulting quality ..." [10, p. 380]

Returning to the idea of a triad of the last Sonatas – No.8, No.9, No.10 – we can highlight the seriality of No.8 as the *concentration of prerequisites to seriality*, which are found in No.9 and No.10. Thus, marking the conclusion of Yu. Kholopov on the sequence es - cis - f - g - h [10, p. 386] in Sonata No.9, which in tertian sequence cis - f - g - h - es forms five-phonous series, we select in the theme-series of No.8 the aforementioned melodic section b^1 - dis^2 - d^2 - fis^2 – in the unity with tertian skeleton of vertical giving 7-phonous row 7 g - h - d - f - a - c - e. The latter incorporates the whole diversity of the transformations of themes-images, and also indicates the principal correlation of means-meanings of the specified triad of the Sonatas completed by Scriabin in 1913. Attention should be paid to the fundamental *tertianness* of support structures, which demonstrates a new – "postpromethean" –

quality of expression in Scriabin's inheritance, strangening the prevalence of quartness and thus approaching "Chopenizms" of the first opuses of the composer.

The main heritage achievement of Returning to basics, which was noticed by the researchers in connection with the milestone works of 1913–1915s, is overcoming the dramatic potencies of the sonata structure *through hypertrophy of monothematism*, including *relieving the confrontation of cantilenas and scherzo of both positive and negative*, willed by the poeticalness of F. Liszt in the form of compressed cyclic structure present in the last Sonatas of Scriabin. However, even Scriabin's Sonata-poem No.9 demonstrates *thematic unification*, in which the main indicator is *blurring of the contrasts between cantilena and scherzo*, the former chief means of opposition of the good and the evil in the musical solution of romanticism.

Accenting the liturgical features in Sonata No.10 brings to the idea of its image that "tearful stress", which was rightly stated by Skrebkov [10, p.389], while the *radiance* turned out to be an exceptional measure of its meaning. "Ringing twitter" of air-sounding phrases in the high register and trills is richly represented in No.8, which renders really recognized contactness with the works that are used to be opposed to this composition in sonata triad of 1913. The associativity of sonata relations in Sonata No.10 and *the similarity of its structure in No.8* opening with a slow introduction, allows confidently emphasizing the *variation-strophic structure* of the serial aspect of the technique which defines the tonicality of tertian compounds in which tertian circuit f - a - c - e - g - h with corresponding chromatic variations appears as a series of 6-phonous series of Sonata No.10. Scriabin's Chopenisms in the last Sonatas are detected in support on Chopin's genre mark of preludeness in No.10, in combination with the sacred motive of the Circle in this sonata and No.8 and.

Focusing of Scriabin on ecstatic enthusiasm returns to widely accepted rhetorical symbols their purely spiritual sense, avoiding the emotional immediacy – and this is evident in the synthesis of Chopin's genre signs: nocturneness and scherzo, and with the prevalence of the first, nocturneness. Let us not forget that the image of Chopin for contemporaries was fixed by "Carnaval" by Schumann, in which is not the national emblem of the mazurka-polonaise, but the music index of J. Field noted the distinguishing feature of the playing-composition of the Polish genius. Nocturneness

– in the original spiritual significance of church singing "Night Watch" [12, p. 50] is "poured" in Sonatas No.8 and No.10 by Scriabin due to melodic-*lyrical* expressiveness of the sounding of themes-images.

In general, the last three sonatas of Scriabin are linked with the organics of "returning to the roots" of Chopin's creativity, his genre medium of preludes-nocturnes, detaching dramatic struggles in favor of monologue lyrics, *covering the integrity of major poem composition*, thereby *regenerating* this last one from theatrical-philosophical confrontation of ideas-images in the covenants of Liszt – into the liturgical hymnal-liturgical. The *glorification* of the dynamics of the soul, aspiring to the Delight of the joy of thought development: "... the thought is mobile and not bound by once and for all defined forms. It has thirst for development. It is a process. It is gaining again and striving. Ecstasy, recession, silence and rise again. And so on without end." [10, p. 390].

This is about the last three Sonatas in general, which are collectively aimed at liturgical ecstasies of stylistic revelation, forming an organic component of the creatively final sonata triad of Russian music genius.

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