

альтисти Ліонел Тертіс і Філіп Загадка, передбачивши великі виконавські перспективи, прихильно поставились до твору.

У просторі двох розглянутих сонат можна сміливо говорити про відчутні впливи поетики романтичної сонатності, яка акцентує увагу на особистості, актуалізуючи ті сфери образності, які вимагають безпосередньої експресії, чуттєвого звучання та самовиразу. Спостереження стосовно смислової та драматургічної функцій альтя в інструментальному діалозі свідчить про завершення чергового еволюційного шабля у сенсі семантичної інтерпретації альтового тембру.

Література

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Карапінка Марта Зиновьевна. Камерно-ансамблевая соната в творчестве английских композиторов начала XX столетия.

Статья посвящена рассмотрению наиболее известных образцов жанра камерно-ансамблевой альтовой сонаты авторства английских композиторов начала XX столетия Р. Кларк та А. Блесса. Основное внимание уделено обогащению образно-семантического содержания, обновлению композиционно-драматургических принципов, открытости общеевропейским интонационным потокам. Акцент ставится на индивидуальных позициях композиторов, самобытности их способа мышления, что проявляется в существенной перестройке технического потенциала альтя как равноправного участника камерно-ансамблевого музицирования.

Ключевые слова: альт, жанр, стиль, соната, камерный ансамбль, неоромантизм.

Marta Karapinka. Chamber ensemble sonata for viola in oeuvre of English composers of the beginning of the 20th century.

The article provides an overview of the most famous examples of chamber ensemble sonata genre for viola by English composers R. Clarke and A. Bliss in the beginning of the 20th century. There is an increased focus on enrichment of descriptive semantic content, renewal of composition and dramatic principles, openness to all-European intonational flows. Individual positions of the composers are emphasized, as well as the individuality of their way of

thinking, which shows in considerable development of technical potential of viola as equivalent member of chamber ensemble.

Musical art of the beginning of the 20th century produces interest to genre of chamber ensemble sonata which at all stages of its development has been the catalyzer of deep and consistent changes both in the frame of existing stylistic tendencies and on the level of individual principles of the composer's thinking. The significance of the selected issue is specified by the need to expand the chamber ensemble repertory with viola, as well as awareness of the necessity for the players to adequately understand the modern utterly individualized composing language, ignoring which it is impossible to reach the originality in the music piece interpretation.

Sonata for viola and pianoforte by Rebecca Clarke (1886–1979) was first played in 1919 and substantially immediately it appeared at the centre of dispute for many reasons. The researchers (including A. Marks and H. Riemann) were confused about two main questions: firstly, if a woman composer had the right to use sonata form which seemed to be solely men's privilege (later on this issue was researched in context of European gender movement). Therefore the figure of R. Clarke was considered as one adding social and gender components to her creative work. Secondly, if the researched three-movement structure, which was deprived of open dramatic collisions, had right to be defined as «sonata» genre.

Weighted laconism of expression, feeling of tension in musical time, just proportions became the beauty symbols of the composer's musical intellect. From the time perspective in one century, today we understand that Sonata was one of the precursors of new type of musical thinking in context of which structural proportions, texture and timbre signs, as well as inflexions and ways of development obtain particular value. The appearance of music pieces alike Sonata for viola by Rebecca Clarke incited the researchers to seek deep sense overtones at the intersection of structural logic and music inflexions. They began to analyse the large form in details and consider its individualized models in context of European artistic traditions.

Sonata is a three-movement structure with superficial resemblance to traditional cyclical symmetry but original drama and ultimate level of professional competence. The special feature of compositional logic is transparency of the borders between syntactic parts of the whole. Thus sonata outlines lose precision and are being substituted by rhapsody poem freedom and improvisation.

It is confirmed that with its genre characteristics Sonata for viola by R. Clarke is open to conceptual innovations of the 20th century.

At the beginning of his composer's activity Arthur Bliss (1891–1975) was under the influence of I. Stravinsky and the French «Lex Six» ideas. Descriptive world of Sonata for viola (1932–1933) was evoked by the figure of

famous violist of the beginning of the 20th century L. Tertis, whose contemporaries called him «Byron in music». The conceptual core of Sonata was no doubt connected with emotional scope of romanticism. And despite multiple style «neos», in this case you may see rather clear chronological boundary and aesthetic sources of descriptive sphere of the piece in the middle of the 19th century, at the time of formation of national (first of all Slavic) composers' schools. In addition to this associations are caused by impulsive uprisings of the first movement similar to inflexions of sonatas for pianoforte by F. Chopin and F. Liszt, romance genre features of the second movement, using Czech national dance *furiant* as vivid semantic sign.

The composition of the piece is a three-movement structure with a separate coda. The movements are placed on the principle of genre archetype contrast – the first is sonata *allegro*, the second has vocal origin and the third is vocal-instrumental. Almost the whole time-and-space of the first movement is covered by the semantic sphere of the original theme, which the composer (as if intentionally) deprives of its romantic aura. *Moderato* ends with a slow quiet coda where one can hardly feel intonations of another theme of the primary area. Similar completion of the sonata drama is a sign of presence of meditative code which inalienable drama component is slur with silence.

The second movement is *Andante*. A set of features helps to perceive it as the culmination of the movement focused on collision of rational and lyric emotional elements. Although its architectonics has form of sonata (as in the previous movement) there is no sonata as sequence of contrast thematic formation.

The final part of Sonata is *furiant*. The name itself indicates that the author appeals to allusion using emblematic genre sign of the romantic epoch of the middle of the 19th century. Yet this Czech by origin dance belonged to the list of dances executed on popular urban balls during the time of Spring of Nations.

By lexical and compositional features Sonata for viola and pianoforte by A. Bliss is an outstanding example of neoromantic stylistics. A. Bliss embraced maximalism in using technical capacity of the instrument, including wide usage of high registers in up-tempo (before 19th century high registers were not used at all) and plucking *pizzicato*. However, many famous musicians of the time (including pianist Arthur Rubinstein, violists Lionel Tertis and Philip Zagadka) foresaw great performing perspectives and took the piece in good part.

In space of two reviewed sonatas we can speak with confidence about appreciable influence of romantic sonata, which focuses on personality and actualizes those spheres of imagery that demand immediate expression, sensual sound and self-actualization. Observation of conceptual and dramatic roles of viola in instrumental dialogue affirms completion of regular evolutionary level in sense of semantic interpretation of viola timbre.

Keywords: viola, genre, style, sonata, chamber ensemble, neoromanticism.