

бездоганності та тонкого відчуття стилю, що є характерною рисою французьких музикантів. І таким чином, К. Сен-Санс, як представник романтизму, підтримує спадкоємність традицій, передаючи цю коштовну рису французької культури від епохи класицизму (Ф. Куперен, Ж.-Ф. Рамо) до новітнього періоду ХХ сторіччя (М. Равель, Ф. Пуленк).

### Література

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*Бурель Александр. Виолончельные концерты К. Сен-Санса в контексте особенностей авторского стиля. Два виолончельных концерта К. Сен-Санса рассматриваются с учетом индивидуальных особенностей стиля композита, а также в контексте развития жанра во Франции в «Период обновления» (1870–1900-е годы). Отмечается связь сочинений с различными периодами творчества автора. Концерты демонстрируют присущее мастеру стремление к оригинальности каждой отдельной концепции и активный поиск индивидуального решения.*

*Ключевые слова: французская инструментальная музыка, виолончельный концерт, романтизм, протеизм, традиция, стиль, К. Сен-Санс.*

*Burel Oleksandr. Saint-Saens's cello concertos. Author's style aspects. This article examines two cello concertos by C. Saint-Saens in the context of musical aesthetics of the author and development of the genre in France during the «Renewal time» (1870–1900s). The connectedness of works and different periods of the C. Saint-Saens is indicated here. The concertos show the author's typical desire for originality every concept and find individual solutions.*

*The instrumental music by C. Saint-Saens, and in particular his two cello concertos, still not studied in detail in the domestic musicology. This topic slightly had been studied due to L. Ginsburg and M. Stegemann. A very brief information are contained in the monograph «Camille Saint-Saens» by Y. Kremlov and encyclopedic researches, such as «A History of the Concerto», «The Cambridge companion to the Cello», «The Cambridge Companion to the Concerto». This determined the relevance of the research in this article.*

*The tradition of creating cello concerto was strong enough in France during the late XVIII – early XIX centuries. However further it faded considerably long time. An active forming of a new romantic image of a cello concerto was through the creative efforts of foreign composers since the 1850s. Cello concertos by R. Schumann (1850), R. Volkmann (1853–1855), C. Reinecke (1864), K. Davydov (1859, 1863, 1868), A. Rubinstein (1864), A. Dvořák (1865) appeared at that time. Later this experience have been learned and corrected with the peculiarities of national musical culture. In the 1870s, French composers reinforce their interest to the Cello Concerto. This comes against the backdrop of the revival of symphonic music in general.*

*The invaluable contribution in enriching the French instrumental music owned by C. Saint-Saens (1835–1921). His First cello concerto a-moll op. 33 (1872) firmly established in the repertoire of many performers. This is due to a compound of vivid thematic material, well-built form and masterful use of the technical capabilities of the cello. The work was written within the context of strengthening the composer's interest to cello in 1870s. First Cello Sonata op. 32 (1872), «Allegro appassionato» op. 43 (1873), Romance op. 36 (1874) and Romance op. 51 (1877) were created. The composer made a not quite typical implementation of a genre. Its compact one-movement structure and significant activity of the symphonic development, that manifested in a dynamically developed form and dialectical relations, is slightly unusual. The First Concerto reflects the tendency inherent to the creativity of C. Saint-Saens at 1870–1880s. At that time typical expression of sensuality and romantic impulses became more frequent in his music. Romantic sensibility appeared in such works as First Cello Sonata (1872), Piano Quartet op. 41 (1875), opera «Samson and Delilah» (1877), «Allegro appassionato» op. 70 (1884), Album for piano op. 72 (1884), First Violin Sonata (1885). (Be noted that in 1850–1860s composer gravitated more to the solemn heroic – such as cantata «Ivanhoe», First Symphony, Symphony «Urbs Roma», First Fantasy for organ, First Violin Concerto, First Piano Concerto). It stays within pathetics, in which the emphasis shifts to the side images of suffering souls. Approximation to the romanticism is due to the rapprochement with F. Mendelssohn that is a sign of author's proteusism.*

Cello concertos of Ch. Widor and E. Lalo (both in 1877) also enriched the French instrumental music. Each of them reflected as individual features of the author's style as well as generally typical features of French instrumentalism (rhythm rich, colorful sound and extroverted presentation). French authors have set different points of contact with the romantic. C. Saint-Saens avoided involvement of genre motifs (except concert pieces), violent rhetoric, exaggerated pathetic, at times "screaming" orchestration, and explosiveness that were inherent E. Lalo. Providing more advantages to legato shows the bigger orientation of C. Saint-Saens and Ch. Widor to sounding nature of F. Mendelssohn.

The Second Cello Concerto d-moll op. 119 (1902) by C. Saint-Saens seems very classical. It has a clear melody and formal structure, quite harmonious normative language, a graphic orchestration. This work clearly demonstrates the esthetic position of the author in the first decades of the twentieth century, its deliberate avoidance of impressionism (C. Debussy), modernism (E. Satie, I. Stravinsky) and late Romanticism (G. Ropartz, F. Schmitt). The basic item is the maximum clarity pertaining to the primary importance of melody. There used an unusual two-part form that was implemented by composer before (op. 44, op. 75, op. 78). This circuit means the presence of two sections in each movement – pathetically excited and contemplative lyrical at first movement, scherzo-like and solemn ending at second movement. Op. 44 and op. 78 were actually continuous compositions of poem with the development from the gloomy reflexion to the celebration. Cello concerto does not have such oneness flowing of one to another. All episodes are equal and strung each other. This demonstrates the non-conflict logic of contrast comparisons.

Thus, cello concertos by C. Saint-Saens made a contribution to the development of the genre and enriched the French instrumental music of Romanticism. Each of them has certain advantages being interesting in terms of both semantic content as well as stylistic properties. These works revealed the important feature of composer's thinking – the using of various achievements of romantic or classical musical language and unconstrained their appropriation to itself. Mastery of composition, mental flexibility and inexhaustible fantasy C. Saint-Saens, being strengths of his creativity in general, are fully here. Cello concertos by composer and his entire creative legacy is a remarkable example of excellence and fine sense of style that is characteristic for best French musicians. And thus, C. Saint-Saens, as a representative of Romanticism, supports the continuity of traditions, passing this valuable feature of French culture from the classical era (F. Couperin, J.-P. Rameau) to the modern period of XX century (M. Ravel, F. Poulenc).

**Keywords:** French instrumental music, cello concerto, romanticism, proteusism, tradition, style, C. Saint-Saens.