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Performance-Related Solutions of the Graphic Structures of Haydn's Clavier Sonatas

The article examines the intonational lexis of the pastoral in the fast movements of Haydn's piano sonatas. The greater part of the semantic figures is used in all the sections of the sonata expositions: the cliché formulas which imitate the sounds of various musical instruments, the gallant style lexis, as well as intonations of ornamental nature. However, while in the slow movements the semantic figures present themselves in the conditions of correspondence of the direct meanings of the signs to the artistic notion of the context (most frequently – the creation of the effect of a melancholy contemplative pastoral), the conditions of fast tempi demonstrate a different, transforming impact of the context on the substantive filling of the semantic structures. Haydn's sonatas form new types of the pastoral, in which the role of the main regulator in the mechanism of semantic transformations is played by tempo. The author of the article demonstrates the dramatic pastoral in a set of Haydn's sonatas, where unlike the idyll of the "minuet" movements, the fast-paced tempo creates the effect of dynamic action. The dramatic context is expressed, first of all, in the elaboration of storyline-scenic situations and the emotional reactions of the "dramatic protagonists." The sensual nature of the pastoral obtains a new angle, which in various different theatrical-dramatic actuations disclose a multiplicity of semantic and emotional tints of pastoral lyricism.

Keywords: classical sonata, Joseph Haydn, the pastoral, intonational lexis, musical thematicism.

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Исполнительские решения образного строя гайдновских клавирных сонат

В статье рассматривается интонационная лексика пасторали быстрых частей фортепианных сонат Гайдна. Большинство семантических фигур используются во всех частях сонатной экспозиции: формулы-клише, имитирующие звучание различных музыкальных инструментов, лексика галантного стиля, интонации орнаментальной природы. Однако если в медленных частях семантические фигуры выступают в условиях соответствия прямых значений знаков художественной установке контекста (чаще всего – создания эффекта

меланхолической, созерцательной пасторали), то в ситуации быстрых темпов очевидно иное – преобразующее – воздействие контекста на содержательное наполнение смысловых структур. Формируются новые типы пасторали в сонатах Гайдна, при этом основным регулятором в механизме смысловых трансформаций выступает темп. Автор статьи представляет драматическую пастораль в ряде сонат Гайдна, где в отличие от идиллии «менуэтных» частей, благодаря подвижному темпу создаётся эффект активного действия. Драматический контекст выражается в первую очередь в развитии сюжетно-сценических ситуаций, эмоциональных реакциях «действующих лиц». Чувственная природа пасторали получает новый ракурс, который в различных театрально-драматических включениях раскрывает множественность смысловых и эмоциональных оттенков пасторальной лирики.

Ключевые слова: классическая соната, Йозеф Гайдн, пастораль, интонационная лексика, музыкальный тематизм.

The pastoral presents one of the significant graphic structures in the abundant and saturating diapason of the constituents of Haydn's clavier sonatas. Its main "position" in Haydn's clavier sonatas is in the slow movements, where the intonational lexis of the pastoral manifests itself in the brightest possible manner.

However, its presence in the fast movements becomes just as prominent and conspicuous. In the case of the fast movements it is shown in its new variants, the "theatrical" manifestations and indications of which are significant for the stylistically competent replication of the composer's musical text in performance.

The fast movements of Haydn's piano sonatas demonstrate a type of intonational lexis which at first glance may easily be interpreted and essentially replicates the key intonations and stylistic features of the slow and "minuet" movements. However, the diversity of the modifications of the intonational lexis – manifested in the result of the interaction between the semantic structures, as well as in the correlation with the diverse musical context – of the sonata allegro structures in the first movements and the finales – generates substantially different artistic results, which require meticulous analysis.

The intonational lexis in the fast movements of Haydn's piano sonatas, similar to that of the slow and "minuet" movements, is designed into several groups of meanings or semantic groups which are encountered most frequently in the musical text. First of all, these are the intonational cliché formulas imitating the sounds of various musical instruments, as well as the lexis of the "gallant style." Also present are numerous intonations of an ornamental nature, which also disclose the musical semantic element presenting the musical image. The use of a greater quantity of semantic figures intrinsic to the musical-intonational language of the time period in all the respective movements of sonata works affirms the capability of the style of the compositional language of Haydn's clavier sonata – the creation of an immense number of variants of artistic solutions of the pastoral on the basis of a graphically fixated set of semantic figures. And while in the slow movements the semantic figures reveal themselves in the conditions of the correlation of the direct meanings of the signs to the artistic setting of the context (most frequently, this creates the effect of the melancholy, contemplative pastoral), something else reveals itself in the conditions of fast tempi, – namely, the transforming element – the impact of the

context on the content-based saturation of the semantic structures. This demonstrates itself primarily in the formation of new types of the musical pastoral in Haydn's sonatas.

It is apparent that if the fast movements are in question, the basic regulator in the mechanism of semantic transformations is the element of tempo, which "provides the first and most important means of semantic differentiation" [1, p. 17].

The pastoral as demonstrated in sonata allegro movements contains certain gradations within its sphere, and it is possible to highlight some of its varieties. They may be characterized by the manifestation of the "migrating themes" of the gallant style, which are universal for this figurative system, connected with extra-musical poetics and the presence of a storyline.

This may be a theatrical pastoral manifesting *dramatic* or *comic* scenes, or a gallant "*conversation scene*," as well as a "*scene of music-making*" with its constituent musical and theatrical monologues and dialogues, as well as orchestral, ensemble and solo musical sounds, and dance allusions. These strata complement and intersect with each other, creating a picture of "gallant amusements." The conditions of the sonata allegro frequently incorporate the appearance of the pastoral, in which the favorite pastoral theme is manifested – the idea of the identity of "*love and play*."

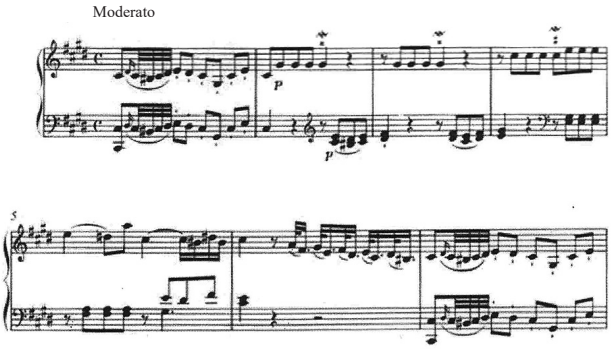
The gradations of tempo bring in different semantic accents in all respective cases. For example, one and the same pastoral lexis may at times acquire a comic touch in the conditions of a presto tempo, or a dramatic character in the case of an allegro moderato tempo.

Finally, the finales provide for us a new type of idyll in the guise of the "*rural*" pastoral. The latter also contains various gradations in the conditions of fast tempi. Within the frameworks of the "rural" pastoral in the finales of Haydn's piano sonatas, it is possible to highlight the lexicography of the "*village*" pastoral and, as a separate entity, – the pastoral of the "*fêtes gallantes*." In both varieties one may observe the storyline-based situational signs which are not typical for the other movements of the sonata cycle.

It is known that the theatrical-dramatic inclusions into the musical text are noted for the characteristics of the heroes and protagonists, their active self-expression and interaction. In such cases, a fast tempo brings in an adjustment stemming from the conditions of the respective scene, thereby creating an impact by its tempo and rhythm on the content of the "theatrical scenes" and on the behavior of the gallant heroes, who manifest themselves in the "suggested circumstances" (to use the expression of Konstantin Stanislavsky). The "sensuous," refined nature of the pastoral acquires a new angle, which in various storylines emphasizes the multiplicity of the semantic and emotional gradations of pastoral lyricism.

In Sonata No. 36 (49) in C-sharp Minor[1], the martial quality and the valor of the presumed "chevalier" – the initiator of the initial statement (Example 1)[2] – is answered by the languorous intonations of a "damsel." The statements and answers are assembled according to the theatrical principle of question and answer, on which frequently the juxtaposition between two theses of the classical sonata – the contrast between the heroic and lyrical spheres – is built. The peculiar quasi-heroic pastoral, endowed with the presence of the heroes pertaining to a special refined circle, appears as a dialogue of fanfare-signals (the statement of the presumably depicted "chevalier") and the languorous "syrinx" thirds (the statement of the "damsel").

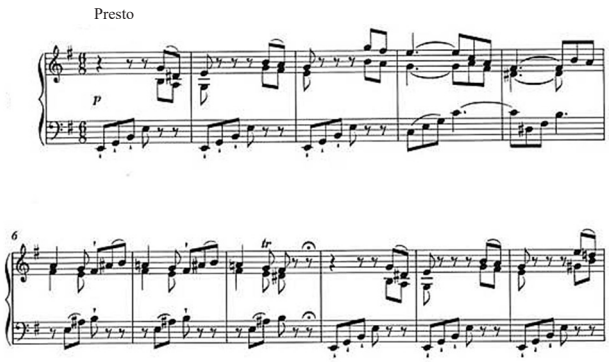
Example 1 Sonata No. 36 (49) in C-sharp Minor, 1st movement



In the background of the dramatic action the existence of two domains is discerned by means of dynamics. The "valiant" hero speaks up at its forefront. The lyricism and the "remoteness" of the subsequent statement is highlighted not only by the piano dynamic mark, but also by an elegiac glimmer of the signal tone, characterizing the background of the stage. In the context of the fast tempo and minor mode, the signal intonations, combined with plastic intonations (the "curtsey intonations" in m. 5), generate the effect of "dramatic events." The theatrical-figurative nature of this scene is shown by the presence of "characters." Since "we judge about the emotional, volatile and other traits of personality by its tempo-rhythm and gesticulation" [4, p. 38], such a "character" is perceived through the outward means of theatrical impact – the tempo, dynamics and articulation. The concrete intonational lexis and the circle of associations connected with the style of literary and drama works, as well as paintings, demands concrete demonstration in the performance not only of the hero's "age," "temperament" and "manner of behavior," but also in the disclosure of all these attributes in certain particular situations within the storylines. The participants of the refined idyllic scenes change their behavior in the conditions of the new "suggested circumstances" – the slow movements differing from the melancholy pastorals (in their tempi, articulations and dynamics).

The first movement of Sonata No. 34 (53) in E minor shows an example of the birth of a dramatic pastoral by means of a transformation of the traditional lexis endowed with contextual regulators – the key, dynamics, articulation and, above all, by the presto tempo (Example 2).

Example 2 Sonata No. 34 (53) in E Minor, 1st movement



The musical statements of the "main hero," built on ascending fanfare-like intonations (the minor mode endows them with a dramatic touch) are answered by the lyrical figures of "threadlike two-voice polyphony." The signs of the pastoral, – namely, the successive chains of parallel thirds and sixths – reveal themselves as the answering statements of the demonstrated dramatic "dialogue action." The pastoral element in the form of "threadlike voice-leading" and the lexis of gallant curtseys are transported into the context of a fast movement of the sonata, which is essentially untypical for them. In such cases, the fast tempo as a semantic regulator, along with the minor mode and the detached articulation (the staccato signs), is aimed at creating an intensive tempo-rhythm of the dramatic scene of the "conflicting dialogue."

The effect of dramatization usually provokes the performers to "romantic

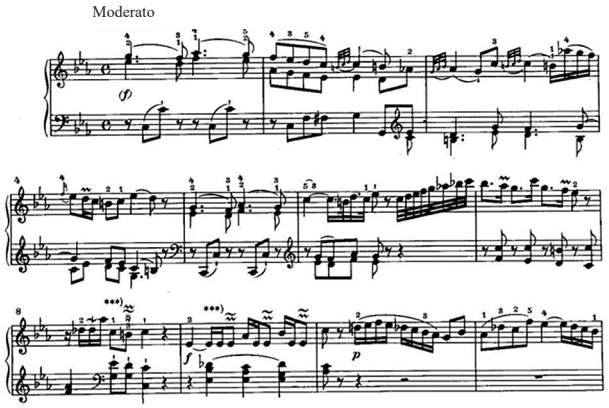
agitation" and a saturated sound, and, not infrequently, to a rough motility demonstrated at times in the performance of this sonata. But it is not only the indicated means of performance which determine the main "tone" of utterance in the present conditions. The impact of the images of the "gentle" pastoral and etiquette-based plastic allusions must, rather, create the atmosphere of disturbing anxiety, a melancholic unrest and, in all likelihood, sad irony. The emotional context of this musical fragment corresponds to the world perception of the epoch, when the ostentatious officiality and pompous elevation of the "great century" were being replaced by other values, in which "…true virtue is not severe, not harsh, but humane, gentle and compassionate, since it offers as its goal to make the human being happy and to provide him with a pure and lucid happiness of life" (cit. from: [10, p. 52]).

The scenic quality is also revealed in certain cases in the unexpected juxtaposition of lexemes which would at first seem to be remote from each other in their meanings. This occurs when during the course of swift action, the characters of the protagonists are demonstrated for the best effect. Their combination creates the conditions demanding a special theatrical interpretation of the musical text, since the artistic result of the manifestation occurs particularly in the rendition of the performer. An important role in such a theatrical presentation is played by the plastic etymology of a number of figures, which becomes conducive to the concretization of the heroes' images: each plastic intonation "corresponds to different groups of persons present at a ball" (T. Arbault).

Thus, in the first movement of Sonata No. 20 (33) in C Minor (Example 3) the intonations of plastic natures (the "female endings-curtseys" and the "'bows' on the part of the bass line"), the abundant melismatic ornamentation indicates the presence of gallant heroes of an aristocratic idyll.

The alignment of the fragment according to the theatrical principle is expressed by the presence of dialogues – first the vertical, when the lyrical and languorously exquisite intonations (in the upper line of the text) are accompanied "by the chevalier's salutation and bow" (in the part of the bass). In subsequent exposition (mm. 9–11) the dialogue becomes horizontal: the statements built on the basis of the sound of horn signals in the chords of the left hand and the fanfare dotted rhythms in the right hand (m. 9) – is answered to gentle gracious intonations (mm. 10–11).

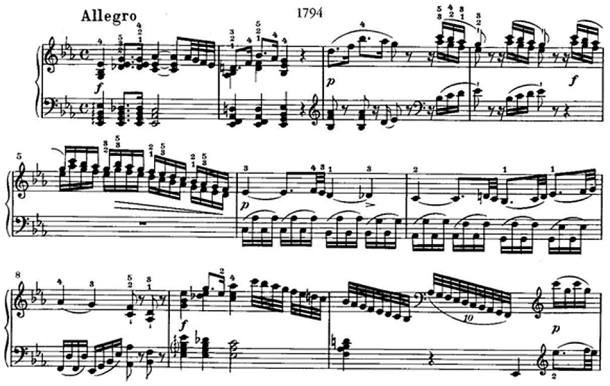
Example 3 Sonata No. 20 (33) in C Minor, 1st movement



It must be noticed that at times the Moderato tempo corresponds to the unhurried "activity" of the pastoral, but the artistic result of the use of its lexis, nonetheless, differs from the special context "of the lyrics of the emotional state" in the conditions of the Adagio and Lento tempi of the slow movements of the sonatas. The tempo-rhythm of the "theatrical scene" and the minor mode transform the "tone" of the dramatic pastoral, replacing the static of the "feelings" of the slow movements by the effect of impactful events.

The main theme from the first movement of Sonata No. 52 (62) in E-flat major is presented by several semantic structures.

Example 4 Sonata No. 52 (62) in E-flat Major, 1st movement



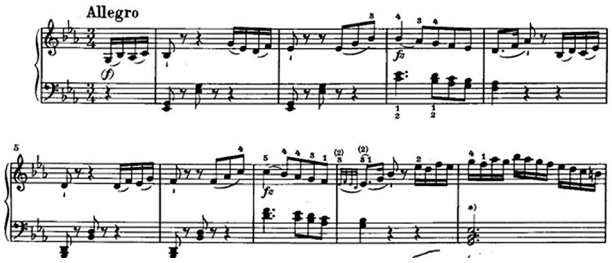
The beginning arpeggiated chords remind of the sounds of string instruments (lyres, zithers and citharas), usually accompanying "idyllic conversations." The intonations of the "threadlike two-voice polyphony" (mm. 3–5 of Example 4) and the gallant figure (mm. 6–7) clearly denote the situation of the etiquette-based, refined communication of "a duo of two hearts," which frequently remain unnoticed by the performer. What comes into contradiction with the specified idyllic picture is the Allegro tempo, as well as the bravura introductory chords bearing the forte dynamic mark indicated by the composer. The dynamic mark intensifies the element of dramatization, which essentially transforms the chords of the "delicate zither" and provides the accompaniment to an amorous conversation. Although in the introductory chords of the dramatic "action" – which in itself presents a sign of attracting the listeners' attention – a bright sound in itself is admissible and natural, it must be observed that frequently the rendition of this episode in performance practice bears the character of an exaggeratedly affected sound which does not go in accord with the content of this portion of the theme, nor with the style of a chamber sonata at all. Naturally, it cannot be denied that the moment of dramatization is brought into the composer's musical text, since in the introductory chords we may interpret the "pathetic" dotted rhythm imbued with the quality of a fanfare. However, the task of the performer remains that of seeing and "hearing" all the details of the musical text which may determine the style of the interpretation and, at times, to have a critical attitude to the editor's marks, "the adherence to which may lead to various types of exaggerations – in regard to the dynamics, the tempi, the pedals, and, ultimately – to the figurative-emotional side" [7, p.170].

The thematicism of the first movement of Sonata No. 49 (59) in E-flat major incorporated in the musical statements, which in themselves assemble into a dialogue between the "male" and "female" characters, so typical for the theater of Classicism, depicts the main protagonists of the scene – a courteous, yet insistent "chevalier" (mm. 1–2 of Example 5) and a refined, somewhat apprehensive "damsel" (mm. 2–4). In the present conditions it becomes important for the performer, notwithstanding the indicated Allegro tempo (so untypical for a minuet), to perceive the allusion to this particular dance in triple meter, as well as the characteristically soft curtseying of the dactylic step. Since "almost any intonation may be created by means of real gestures, pantomimes and mimicry" [6, p. 42], the heroes have their own "characterization" in which the plasticity of the aristocratic dance as an indication of their belonging to a certain social milieu with its regulations of behavior possesses one of the greatest significations.

In this case "a particular dance as a singular fact… is changed by the attribution of dance as a means of characterization" [1, p. 24]. The necessity of deciphering such

contours of dance concretizes the utterance of performance, since, after all, each dance possesses its own "face" and defines a special world perception and a special mode of living. Such dance qualities are interpreted "in a theatrical vein and thereby the presumed lines of characters, costumes, storyline situations and orchestral timbres are implicated into a circle of associations along with the choreography…" [3, p. 197].

Example 5 Sonata No. 49 (59) in E-flat major, 1st movement



The "dance contours" determine the complex goals of interpretation, since at times the "fundamental principle" related to the plastic arts in the musical text may be revealed only in the delivery of performance. No less important is the purely practical, "technical" meaning of disclosure of allusions of dance: the presence of precise dance accents organizes the musical motion, while the rhythmic foundation of dance preserves the sensation of rhythmical pulsation. The reliance in the interpretation on the principles of the Classical style also becomes more concrete, manifesting itself in the purity and conciseness of articulation, as well as the precision of meter and rhythm.

In Haydn's piano sonata the immediate "dramatic pastoral" is generated not only in the purely dialogic scene of conversation between the two protagonists, but also by means of the inclusion into the action of musical statements which comment the events of the "orchestra," the "ensemble" and "orchestral" ritornels (which in operas accompany the recitatives of the active protagonists). The "invitation to the action," i.e., a particular "overture" to the subsequent action is presented by the instrumental introductions, which are frequently built upon "fanfares" modified in the vein of the gallant style. Such kinds of "depersonalized" fanfare-like motives (reminding of ritornels) were frequently used in musical compositions of the Classical style, providing a thematic framework for various parts of compositions of the sonata cycle, and presented, according to Valentina Konen, a peculiar type of "theatrical reverence." The author observes that this kind of ritornel carries out only one expressive function – namely, the function of contrasting juxtaposition, which immediately compels the listener to sense that "what he 'sees' (or hears) occurs not on life, but on stage, where everything is regulated, provided for and planned in strict correlation with the requirements of theatrical convention, with the laws of contrasting 'margination'" [5, p. 339].

All the musical examples considered by us featured presentations of the dramatic pastoral, where, unlike the idyll in slow and "minuet" movements of sonata cycles, the motile tempo plays the role of the dramatizing element, endowing upon the musical statement with the effect of operating activity. The theatrical inclusions in the "scenes" of the first movements of Haydn's sonatas present themselves as "characters" who participate in the "scenes of wooing" or the "scenes of allurement," come into conflict or reconcile with each other. Moreover, the tempi in each "scene" may be varied: they may show the unhurriedly unfolding action of "delightful leisure" (upon the frequent indication on the part of Haydn of the tempo of Moderato for the first movements), or the swiftness of the "gallant amusement" in the Allegro con brio and Presto tempi. The dramatic context is

expressed not only in the definiteness and the completeness of the characterizations of the "dramatis personae," but, most notably, in their elaboration in the "proposed circumstances" of the storyline and scene and the emotional reactions of the partners.

NOTES

[1] Here and below the sonatas are listed according to their enumeration in the catalogue of Anthony von Hoboken (Hoboken A. van. Tematische-bibliographisches Werkverzeichnes. Mainz, 1957) and according to the edition: Haydn, Joseph. Samtliche Klaviersonaten / Nach Autographen, Abschriften und Erstdrukken / Hrsg. von Crista Landon / Fingersatze von Oswald Jonas. Wiener Urtext Edition. Editio Musica Budapest.

[2] All the examples (except for those provided in the text) are cited according to the "Vienna Urtext" of Haydn's sonatas edited by Crista Landon (Haydn, Joseph. Samtliche Klaviersonaten / Nach Autographen, Abschriften und Erstdrukken / Hrsg. von Crista Landon / Fingersatze von Oswald Jonas. Wiener Urtext Edition. Editio Musica Budapest).

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