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***SONATA-REMINISCENZA* BY NIKOLAI MEDTNER:
DRAMATIC AND TEXTURAL FEATURES THROUGH
THE PRISM OF PERFORMANCE INTERPRETATION**

**ABSTRACT OF THE DISSERTATION FOR THE ACADEMIC DEGREE
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DISSERTATION HIGHLIGHTS

Relevance and importance of the researched topic. Nikolai Karlovich Medtner (1880–1951) occupies a special place in the history of world musical culture. It is impossible to imagine the path of modern music without N. Medtner, just as it is impossible to imagine it without K. Debussy, M. Ravel, S. Rachmaninoff, A. Scriabin, S. Prokofiev, I. Stravinsky and others. A unique artist – a remarkable composer, virtuoso pianist and talented teacher – N. Medtner did not directly follow any of the stylistic trends of the first half of the 20th century. Relying partly on the aesthetic views of German romantics, such as F. Mendelssohn-Bartholdy, R. Schumann and J. Brahms, and among Russian composers – S. Taneyev, A. Glazunov and S. Rachmaninov, N. Medtner was able to present his own original vision of musical art of the turn of the 19th–20th centuries, the style that, according to Yu. Keldysh, «can be defined as “classical romanticism” or “romantic classicism”». Contrary to many of his contemporaries, he did not break the foundations of tonal harmonic thinking but demonstrated new possibilities of major-minor organisation of the musical structure. In his work, the composer retained the forms of the thematic structure of music that had been accepted before him and filled them with new content.

Throughout the twentieth century, many famous musicians – S. Rachmaninoff, G. Neuhaus, S. Richter, E. Gilels, J. Flier and many others – included N. Medtner's piano works in their concert programs. In the modern musical arena, N. Medtner also occupies the position of a significant musician. What's more: interest in his work is just beginning to gain intensity. In February 2006, the International Medtner Festival of Chamber Music was organized in Moscow, with pianist Boris Berezovsky as its inspiration and protagonist. In 2007, this forum announced itself more significantly: symphony concerts were added to the chamber concerts, and the posters included three Russian cities – Moscow, Yekaterinburg and Vladimir. The third festival (2011) was dedicated to the composer's birthday and took place in the Moscow Theatre *School of Dramatic Art* hall. Festivals dedicated to N. Medtner were organized in other countries. The first of them took place in January 2016 in London, where the composer spent the last years of his life, and the second opened in November 2017. At the turn of October – November 2018, another Medtner international forum took place in Berlin. The resonance of these cultural events stimulated interest in the music of this artist, and it was increasingly performed by such prominent pianists as Luca Debargue, Daniil Trifonov, Nikolai Lugansky and others.

Apparently, one of the reasons why pianists often turn to the work of N. Medtner is the fact that his music is very “pianistic,” since the composer himself is one of those representatives of the Russian piano school who is deeply and thoroughly familiar with the problems of the performing nature. As an outstanding pianist, he was personally able to perfectly reproduce the complexity of

the texture of his own compositions, and as a composer, he was able to adapt it for other performers, which allowed them not to lose sight of the author's intention while working on the performing of the work. This was the musician's fundamental standpoint – he did not compose for instruments he did not play himself. Therefore, it is natural that the work of N. Medtner is addressed exclusively to music for piano and with the participation of the piano: of the sixty-one opuses he published, almost two-thirds were written for this instrument. The genre of the piano concerto became a priority for the composer in the symphonic field. His three monumental concert opuses, which are close to symphonies, appeal because of the development of the soloist's part, its complexity and dramaturgical power.

As for N. Medtner's piano heritage itself, it is diverse in genre. A significant number of works are called fairy tales and are grouped into ten cycles. No less famous are three cycles of piano pieces under the general title *Forgotten Melodies* (op. 38–40). The centerpieces, however, are the fourteen sonatas, which are very versatile in musical imagery and form. One of the most recognizable, autobiographical sonata by N. Medtner is the *Sonata-reminiscenza* inspired by the poetry of his vulnerable soul. The musical themes of this work link together all the works in the *Forgotten Melodies* cycle op. 38–40, and its dramaturgy reflects the most important principles of the composer's thinking in a concentrated form. The melodies of this sonata can be heard in *Canzona serenata* op. 38 No. 6; echoes and variations – in *Danza graziosa* op. 38 No. 2; as for the piece *Alla reminiscenza* (op. 38 No. 8), it is completely based on the opening theme of the *Sonata-reminiscenza*. The soulfulness of the work's music has led to the fact that this particular sonata is the most sought-after Medtner's composition by pianists.

In the Republic of Moldova, unfortunately, there are practically no traditions of performing the music of N. Medtner, despite the surprising fact of the indirect connection between the national piano pedagogy and the personality of the composer himself. It is known that among the students of this musician was the pianist A. Shatskes, who worked for many years at the Moscow State Conservatory. P. I. Tchaikovsky. He brought up, among others, A. Miroshnikov, who taught at the Special Piano Department of Moldovian Music University for about a quarter of a century. However, being an advocate of ancient and classical music, A. Miroshnikov has never performed works by N. Medtner. Some teachers of the AMTFA Special Piano Department have, however, at various times included works by this composer in their concert programs. For example, L. Vaverko presented *Canzona serenata* op. 38 No. 6 and *Prelude Es-dur* op. 4 No. 4; S. Kovalenko, as a third-year student, interpreted the *Sonata-reminiscenza*; the piano duet A. Lapikus – J. Makhovich had in its repertoire its own arrangement for two pianos, *Canzona serenata* op. 38 No. 6.

The rare reference to N. Medtner's piano music in Moldova can be explained by several reasons. One of them can be called ideological: during the Soviet period, the work of N. Medtner

was not encouraged, since the composer spent the last years of his life in exile. Other reasons lie in the high demands on the level of preparation of performers and listeners, both in terms of psychological understanding of Medtner's dramaturgy and in terms of solving the complex tasks of reproducing personalized piano texture. Thus, one of the motivations for the development of this thesis was the author's desire to draw the attention of performers and stimulate the interest of trained pianists in the music of N. Medtner, in particular his *Sonata-reminiscenza*.

Another reason for addressing this topic, as well as for determining its timeliness, is the lack of study of N. Medtner's piano works in Moldova from the perspective of pianistic interpretation. So far, there are no works in the musical studies of experts from the Republic of Moldova, containing methodological recommendations for the performance of N. Medtner's piano music, based on practical experience and analytical observations. At the same time, the lack of such works makes it difficult to promote music of such complex content to the concert stage. Therefore, the relevance of studying the *Sonata-reminiscenza* as a piano work that concentrates on the main features of the composer's style is determined not only by the significance of the analyzed artistic phenomenon itself but also by its unexplored nature in domestic musicology.

The purpose of the thesis is to present the compositional, dramaturgical and structural approach to Medtner's *Sonata-reminiscenza* op. 38 No. 1 through the perspective of performance problems that emerge in the process of its interpretation.

Objectives of the research:

- provide a musicological and performing analysis of the *Sonata-reminiscenza* and other piano works by N. Medtner related to it in terms of imagery;
- reveal the significance of the *Sonata-reminiscenza* as the central work in N. Medtner's piano heritage;
- determine the particularities of the dramaturgical approach of N. Medtner's *Sonata-reminiscenza*;
- describe N. Medtner's system of performing instructions, which makes it possible to understand the peculiarities of the music's structure.

The object of study is the *Sonata-reminiscenza* op. 38 No. 1 by N. Medtner, as well as *Sonata in F minor* op. 5, *Sonata-elegy* op. 11 No. 2, *Ophelia's song* op. 14 No. 1, *Fairy tale* op. 20 No. 1, *Sonata-Tale* op. 25 No. 1, *Fairy tale* op. 26 No. 2, *Sonata-Ballade* op. 27, *Sonata in A minor* op. 30, *Fairy Tale* op. 34 No. 2 *What we called our own is gone forever....*; *Canzona Fluviala* op. 38 No. 4, *Canzona serenata* op. 38 No. 6, *Danza silvestra* op. 38 No. 7, *Alla reminiscenza*

op. 38 No. 8, *Canzona matinata* op. 39 No. 4, *Sonata tragica* op. 39 No. 5, *Sonata minacciosa* op. 53 No. 2.

The scientific and practical novelty and originality of the project are determined by the synthesis of the practical (artistic) implementation of N. Medtner's piano works and their theoretical study. In the **theoretical** aspect, this dissertation, for the first time in the musicology of the Republic of Moldova, presents a study of the dramaturgy and textural features of the *Sonata-reminiscenza* of N. Medtner as a key work in the composer's creative heritage, which significantly enriches and facilitates the work of performers not only on this composition, but also on other works by this author, and also provides the basis for a reasoned artistic evaluation of a particular performing interpretation.

The practical aspect of the dissertation is related to the author's performance of N. Medtner's piano works (*Sonata-reminiscenza* op. 38 No. 1; *Canzona matinata* op. 39 No. 4; *Fairy Tales* op. 51 No. 2, 4, 5, 6; *Fairy Tale* op. 34 No. 2 *What we called our own is gone forever...*; *Canzona serenata* op. 38 No. 6; *Alla reminiscenza* op. 38 No. 8; *Sonata-Elegy* op. 11 No. 2), the piano part in vocal work by this composer (*Sonata-vocalise* op. 41 No. 1), works for grand piano by P. Tchaikovsky (*Méditation* op. 72 No. 5; *Dialogue* op. 72 No. 8, *Chant élégiaque* op. 72 No. 14), S. Rachmaninov (*Preludes* op. 23 No. 4, 10; *Preludes* op. 32 No. 5, 10, 12), C. Franck (*Prelude, Fugue and Variation* op. 18), F. Schubert (*Sonata a-moll* D. 537), J. Brahms (*Intermezzo A-dur* op. 118 No. 2) within the framework of concert performances on the stage of the Great Hall of the AMTFA. The concert performance of the *Sonata-vocalise* was realized in the Republic of Moldova for the first time.

The methodological basis of the dissertation consists of a synthesis of applied scientific research methods. General scientific methods aimed at understanding the stated issue include analysis, synthesis, induction, deduction, traduction (comparison) and others. Among the humanitarian methods used in the dissertation, an important place belongs to *historical and biographical* methods, which manifested itself in the description of the *Sonata-reminiscenza* from the perspective of its place in the cultural-historical process of the 20th century and in its critical evaluation from the nowadays perspective. The *theoretical* method is expressed in the systemic and structural review of the subject of study, which involves the study of the sonata as a constitutive element of a single artistic phenomenon – N. Medtner's piano music.

Among the special musicological methods applied in the thesis is the method of *performance* analysis, which involves the analysis of musical works from the perspective of their performing interpretation.

At the stage of *empirical* development of the material, were used the conclusions of personal conversations with pianists L. Vaverko, A. Lapikus, Yu. Makhovich. In addition, the

experience of the author's own concert activities as part of his doctorate at AMTFA has also been considered.

The theoretical basis of the thesis has been provided by works of musicology from three different directions. The first includes biographical studies revealing the life and creative path of N. Medtner; the epistolary heritage of the musician and his contemporaries; works covering issues of the master's creativity; and memories of artists whose life paths crossed the destiny of the composer. The second direction, which forms the theoretical basis of the present thesis, includes works from the field of music theory, dedicated to the study of dramaturgical and textural developments in the art of sounds. The third group of works that form the methodological basis of the dissertation includes works on the art of piano performance, written by famous concert pianists and teachers. These are a kind of "handbooks" for each performer, useful for specific tips on how to work on musical pieces.

The theoretical significance of the work is determined by its key role in the further scientific development of the study of the dramaturgical and textural peculiarities of N. Medtner's piano music since the *Sonata-reminiscenza* is a concentrated expression of the composer's creative credo. This dissertation is intended to stimulate scientific research in the field of the relationship between piano performance, music pedagogy and composition.

The practical significance of the work is determined by the possibility of using its materials in university courses on the *History of World Music*, the *History of Piano Performance*, and *Methods of Teaching the Instrument*. Practical recommendations may be useful for pianists and teachers in musical educational institutions in special piano, chamber ensemble, concertmaster classes, etc. The results of the study are applicable in the process of improving the performance skills and enhancing the general musical culture of interested students.

Approbation of results. The thesis was discussed at meetings of the AMTFA doctoral school, as well as during scientific musicological national and international conferences. The practical part of the dissertation was presented during three concert performances in the Great Hall of the AMTFA. The main results of theoretical research are reflected in 7 publications in scientific journals and collections of scientific articles, including 6 in scientific publications recommended by the National Council for Accreditation and Certification. The statements of the thesis were used in the author's pedagogical and concert activities.

Scope and structure of theoretical research.

The dissertation consists of 85 pages of the main text, which includes an Introduction, two chapters, main conclusions and recommendations; bibliography from 70 items and annex. The **Introduction** explains the choice of the research subject, defines the degree of scientific novelty and relevance of the thesis, and describes the methodology and research foundation. The **first**

chapter addresses issues related to N. Medtner's worldview and his attitude towards musical art, which are closely connected with the musical enlightenment of the composer's artistic personality. The dramatic features of the *Sonata-reminiscenza* are also considered in connection with the specifics of N. Medtner's creative method. **The second chapter** is dedicated to the analysis of the particularities of the score of the *Sonata-reminiscenza* and thematically related works. Based on these observations, a performance analysis of the *Sonata-reminiscenza* is made. The dissertation ends with general conclusions and recommendations. The annexes present the concert programs of the author of the dissertation.

Keywords: Nikolai Medtner, piano music, sonata, dramaturgy, composition, texture, repertoire, performing interpretation.

CONTENT OF THE DISSERTATION

Chapter 1 – **N. Medtner's creative method and dramatic features of the *Sonata-reminiscenza* op. 38 No. 1** – contains three sections. In **1.1. the characteristics of the composer's personality and the system of his aesthetic ideas**, which are reflected in the creative manifesto of *Muse and Fashion*, are characterized. In turn, this served as the key to understanding N. Medtner's creative method and understanding the origins of the dramaturgy of his works, in particular the *Sonata-reminiscenza*. In section **1.2. the lyrical, epic and dramatic features of the named sonata are examined in detail**. Section **1.3.** contains **conclusions from Chapter 1**. These are summarized as follows.

The personal socio-psychological characteristics of the composer, which were noted by all his contemporaries, include the integrity of his introverted nature, which combined modesty, nobility, honesty and lack of envy. These qualities were complemented by the high level of education and culture of N. Medtner, which testified to the breadth of his horizons and diversity of interests. A sharp critical mind and an early formed clear position in life were expressed in independent judgments and principled defense of one's own views, independent of generally accepted opinions. Non-indifference to the events of the outside world, both cultural and political, determined the composer's desperate love for his homeland and longing for it in exile. The totality of all these diverse qualities of personality became the basis for the development of a coherent system of world perception and principles of N. Medtner.

N. Medtner's philosophical credo is set out in his artistic manifesto *Muse and Fashion*. The main points of this book record the critical state of contemporary art and propose a way to overcome the crisis. The retrospective orientation of the composer's creative ideals found practical implementation in his creative activity. It manifested itself in reliance on the rich traditions of the

past, without which subsequent development, and therefore renewal of art, is impossible. N. Medtner condemned the denial of the established norms of thematic and tonal-harmonic thinking, the destruction of the classical-romantic system of musical formation and the creation of artificial, unviable ways of composition. He considered that diatonic, enriched with chromatic features, were the basis of sound-pitch construction and was convinced that these features were enough to create a full-fledged modern work.

All of this is directly or indirectly reflected in N. Medtner's *Sonata-reminiscentza*, as it clearly reveals the direction of the composer's research and the world vision of the composer.

The aesthetic views of the composer, formed in his youth and not transformed throughout his life, can explain the peculiarities of the organization of musical content in N. Medtner's piano works, particular, in his *Sonata-reminiscentza*. They are defined by the synthesis of lyrical, epic and dramatic ways of revealing the artistic idea with the predominance of the first two.

Lyrical features give a touch of subjectivity to the content and are expressed with a special concern for the simulation of emotions in the music. They trigger an in-depth knowledge of a person's inner world, his thoughts, images, and feelings. The idea of reminiscence set in the sonata's title, which reflects the inconsistency and fragmentation of thought inherent in the process of reminiscence, gives the form of the work kaleidoscopic features and also contributes to the lyrical content of the work. The affinity of the work's thematic material, being an important feature of the sonata's intonational space, also testifies to its belonging to the lyrical way of organizing the content.

The epic qualities of the *Sonata-reminiscentza* are found in the general narrative tone of the work, in the presence of a conventional "narrator" (*reminiscence theme*), and in the predominance of the principle of contrasting sections of the form. These features give the overall content of the work some detachment and soften the lyrical component of the content. A similar lyrical-epic development is characteristic to other works by the author, such as, for example, the *Sonata-Tale* op.25 No. 01, *Sonata-Elegy* op. 11 No. 2, *Sonata-Ballade* op. 27, etc.

To a lesser extent, the *Sonata-reminiscentza* contains dramatic features. They are conditioned by the form of the sonata itself and are only noticeable in certain sections and themes of the work, while the thematic material, diverse in its emotional range, is masterfully balanced between them. Overall, this work may be an excellent example of the embodiment of Medtner's concept and innovation of *diversity in uniformity*, about which he writes in great detail in *Muse and Fashion*.

Awareness of the synthesis of the above-mentioned ways of revealing the content enables the performer to build a convincing overall construction, in which the first exposition can be defined as the beginning of the narrative, showing the imaginative sphere of memories; the second

exhibition is like the discovery of new facets in the already created world of reminiscences; development – like a sudden emotional outburst and immersion into even greater depths of consciousness; a reprise is like a return to normal. Three culminating scenes become major highlights along the way – in the second exposition (after the second side theme), at the end of the development, and in the second half of the reprise (the appearance of the first side theme). The second of them stands out in terms of emotional strength, which overall gives the structure a wave character.

In the light of all the above, it can be said that the *Sonata-reminiscenza* belongs to the heights of Medtner's mastery, where a unique synthesis of lyrical, epic and dramatic features takes place, resulting in an extraordinary interpretation of sonata form and a special intonation and thematic organisation.

Chapter 2. Harmonic thinking and homophonic-polyphonic properties of the texture of the *Sonata-reminiscenza* op. 38 No. 1 N. Medtner's composition is divided into four sections. In **2.1. – Features of harmonic thinking** – the harmonic features of the *Sonata-reminiscenza* are analyzed, where the tonal structure becomes one of the factors organizing the composition. In section **2.2. homophonic features of the musical structure** are considered, defining the texture of the leading themes of the sonata under study. Section **2.3.** is devoted to identifying **elements of structure's polyphonization**, which was an important stylistic paradigm of the composer's work and was used as an organic way of thematic development. Section **2.4.** is constructed in the form of **conclusions from Chapter 2**, summarizing observations about the harmonic and textural features of the named piece.

The analysis undertaken clearly shows that in the *Sonata-reminiscenza*, as in all his piano works, N. Medtner uses a variety of harmonic and textural techniques to adequately fulfil the artistic content. Avoiding flashy external effects and pomposity of expression, he turns to those elements of musical language that most closely correspond to the individual intent of the work.

In the harmonic language of this sonata, attention is drawn to the original synthesis of diatonic and chromatic: the simplicity of diatonic is organically and subtly combined with the sophistication of chromatics. N. Medtner widely uses consonances of tertian and non-tertian structure, turns to techniques of modal alteration, and uses triads and seventh chords of the main and secondary degrees. In the expositional sections of the form, diatonic features predominate, while in development the harmonic language becomes more complex by attracting the capabilities of the chromatic system. The tonal plan of the sonata is also subordinated to the disclosure of the main constructive idea, when the appearance of expositional structures, which are not contrasting in intonation and thematic solution, is determined by related structures, while the developing

sections, which are filled with thematic development, are associated with a passage into distant tonal areas.

In general, the harmonic solution of N. Medtner's *Sonata-reminiscentza* combines two polar characteristics: simplicity and at the same time complexity. This is explained by the fact that in matters of compositional technique, N. Medtner always skillfully balanced the categories of opposites, which corresponded to his own creative principles. The clarity of the harmonic vertical and the logic of the horizontal development of the form helps the performer to correctly determine the meaning of each intonation and thematic element, outline caesuras and culminating zones, and build a general line of compositional development.

The piano texture of the *Sonata-reminiscentza* can be characterized as a complex synthesis of homophonic and polyphonic structures, a kind of polyphonized homophony formed by a combination of three layers. As a rule, the role of the intonation-semantic center in it is assumed by the leading melodic voice, the mode-harmonic basis is most often the bass; the middle voices, varied intonation, fill the textural space.

The basis for the structure of the *Sonata-reminiscentza* is a homophonic structure, in which the traditional functional distinction between melody and accompaniment is maintained. The pitch side of the melody is largely characterized by its vocal or instrumental origin, which should always be reflected during the performance. In addition to this, the so-called figurative melodies also act as melodic voices in the *Sonata-reminiscentza*, reinforcing the harmonic side of the melodic line.

The accompaniment, which not only solves the task of harmonic foundation but also enriches the leading theme, is often tuned, which determines the predominantly figurative way of its presentation. In it, the techniques of *quasi*-polyphonic, hidden polyphony gain great importance, resulting in the multilayered and even differentiated nature of the accompanying layer of texture.

Polyphonic techniques are also an inseparable aspect of the musical structure of the Memories Sonata. They are used primarily to enrich the thematic material during its development, so they dominate the development. In its first and second phases, contrasting polyphony is used; the culmination of the middle section of the sonata uses the principle of imitation: the composer masterfully combines two versions of the same theme, creating an unexpected effect of imaginative contrast.

Consequently, in the homophonic texture of the *Sonata-reminiscentza*, the melody and accompaniment are close in terms of the nature of their presentation: the melody follows harmonic patterns, the accompaniment acquires melodic features, and their relationship is enriched by elements of polyphony. The result is a unity of texture components that is a signature of the unique piano style of Medtner's music.

For the performer, the peculiarity of the *Sonata-reminiscentza* is determined exclusively by the clear pianistic presentation of the material. This is due to N. Medtner's excellent mastery and understanding of the timbre capabilities of the piano since throughout his life he was also a successful concert pianist. Being an artist of the highest intelligence and turning his art to deeply thinking performers and thoughtful listeners, N. Medtner seemed to invite them to closely delve into the style of his writing, comprehending all the complexities of polyphonic homophony. He was convinced that only on this path would a pianist be able to comprehend the essence of the matter, to get used to the truth of the feelings embodied in sounds.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

This research and creative project reflect the author's desire to summarize many years of experience in piano performance and pedagogy. The creative part of the thesis is represented by three concert programs in which the list of works listed in the annexes was performed, most of which belong to the composer N. Medtner. The theoretical part of the thesis considers and analyses the *Sonata-reminiscentza*, as well as other works by the composer related to it both thematically and figuratively. Thus, the goal of the thesis has been achieved, which is to reveal the characteristics of the compositional, dramaturgical and factual approach to N. Medtner's *Sonata-reminiscentza*, through the prism of the performer's way of performing of it.

1. The musicological and performing analysis of the *Sonata-reminiscentza* allows us to summarize that its artistic world has a rare integrity. Consideration of other piano works by N. Medtner, related to it in imagery, intonation, theme and texture, reinforces this idea. This quality is conditioned by the composer's structured system of aesthetic views and testifies to the integrity and unity of the composer's creative space. The images created by him are very honest, there is nothing extraordinary or superhuman in them. The important moral basis of N. Medtner's music consists in the fact that he, an artist unusually impressionable and sensitive to his time, never tried to separate himself from the world musical community and take refuge in the realm of pure illusion. At the same time, the composer's worldview against the background of the rapidly developing musical trends of the 20th century looks idealized and, in the opinion of his contemporaries, irrelevant. Medtner's ideal was to restore to life the timeless general norms of classical art, to assert the universality of the tonal-harmonic and intonation-thematic bases of musical creativity. He sought to recreate not a particular style, but a broadly understood classical type of art: to restore the correlations of ideas and means, truthfulness and beauty, force and measure, expressiveness of details and proportionality of the whole, as well as many other defining features of the art of this type. This is the composer's only acceptable antithesis to modern trends. The main thing for a true artist, according to N. Medtner, is not to let himself be carried away by the immediate currents of fashion, where criteria are temporal, and the truth loses its certainty. The

only salvation is fidelity to the supreme and eternal "unwritten" laws of music. The composer's spiritual world is most fully expressed in his aesthetic manifesto *Muse and Fashion*, in his philosophical legacy and, of course, in his work. N. Medtner is one of those great artists who did not "invent" but confessed in his music.

2. *Sonata-reminiscenza* occupies a central place in the piano heritage of N. Medtner, who considered this work his creative success, loved it very much and often performed it. The scale of the idea and philosophical depth of the content of this sonata, written in the foreign period of the composer's work, reflected the composer's worldview and revealed new possibilities of the genre. The op. 38 begins with the *Sonata-reminiscenza* – the first of three cycles of *Forgotten Melodies*. The original resolution to the sonata form is dictated by the inner figurative content of the work. The main musical theme of this work (the *reminiscence theme*) links all the works in the cycle in a single line, while the general mood of the sonata echoes many of the composer's other works. The secondary material is set out in three themes, which follow from the imaginative resolution of the composition, which has a double exposition, development and reprise and responds to the significance of the material. In the first exposition, the main image of the main part dominates, in the second the side part enters the "foreground" carrying new "images of memories", while the main part is conducted in a less developed form. The appearance of a new theme (the third side part) in the reprise intensifies the action. To this day, the multifaceted images and facets of this music's soulful experiences arouse the genuine interest of performers and listeners alike.

3. The dramatic resolution of the *Sonata-reminiscenza* directly follows from the creator's worldview and gives rise to a special form of thematic organization. There is no distance between the theme-hero and its creator; in the music of the work, the voice of the author is directly heard and his emotions are clearly expressed. Thus, the techniques of lyrical, epic and dramatic methods of content organisation are united here. The lyrical field unfolds in a wide imaginative range, revealing an extraordinary wealth of emotional states and the finest range of emotional experiences. The composer's attention to the details of the motive and syntactic level becomes undeniable evidence of the lyrical type of content. The lyrical beginning appears in the *Sonata-reminiscenza* in inseparable connection with the dramatic side, which is revealed in the prominent display and development of the work's main musical themes and in the choice of sonata form. The epic features add to this fusion a calm tone of expression, the slow unfolding of the material and the presence of the author's position.

4. The evaluation of N. Medtner's performance instructions in the text of the *Sonata-reminiscenza*, as well as the author's own pianistic observations, made it possible to identify the peculiarities of the work's textural solution, which testify to the **multiplicity and ambiguity** of its musical structure. The horizontal plan of the texture is determined by the laws of harmony, as the

tonal plan and the functional and colorful content of chords are all features of the style not only of the *Sonata-reminiscenza*, but also of the composer's other works. The vertical section of the structure is traditional for late romanticism; it contains the characteristic features of the homophonic structure with a singing melody and a developed accompaniment. Different types of polyphonic techniques serve as an important tool for the development of the musical material: predominantly multi-thematic, contrasting and – less frequently – imitative. As a result, the musical material is saturated with polyphonic elements, which determine the clarity of graphic lines and the predominance of pattern rather than color.

RECOMMENDATIONS:

- extending analytical research to the whole area of the composer's piano repertoire;
- application of the results obtained to the analysis of the piano part of N. Medtner's vocal and instrumental opuses;
- enrichment and deepening of the methodology of research of N. Medtner's work by attracting historical data from foreign sources;
- promotion of creativity and stimulating the performance of N. Medtner's piano heritage by including his works in concert programs;
- development of methodological recommendations for piano students to master the complexly structured texture of N. Medtner;
- comparison of N. Medtner's sonatas with major-form opuses of his contemporaries, focusing on the features of piano texture, the specifics of musical language, the principles of form construction, etc.;
- intensive use of the results of theoretical research and practical observations about N. Medtner's piano works and his pianistic heritage in the courses *History of Performing Arts*, *History of World Music*, and *Instrument Teaching Methods*;
- stimulating creative contacts between AMTFA students and representatives of educational institutions and creative organizations in other countries to learn about the experience of performing the music of N. Medtner.

**CONCERT PERFORMANCES OF THE THESIS AUTHOR
(CREATIVE COMPONENT OF THE WORK)**

Program of the first concert

C. Franck, F. Schubert, J. Brahms, N. Medtner

Academy of Music, Theatre and Fine Arts

Great Hall, block II, August 13, 2020

1. Franck C. *Prelude, Fugue and Variation* op. 18
2. Schubert F. *Sonata* D.537
(I. Allegro ma non troppo. II. Allegretto quasi Andantino. III. Allegro vivace)
3. Brahms J. *Intermezzo* op. 118 nr. 2
4. Medtner N. *Sonata-Reminiscenza* op. 38 nr. 1

Program of the second concert

N. Medtner and P. Tchaikovsky

Academy of Music, Theatre and Fine Arts

Great Hall, block II, July 2, 2021

1. Medtner N. *Canzona matinata* op. 39 nr. 4
Tale op. 51 nr. 2
Tale op. 51 nr. 5
Tale op. 51 nr. 4
Tale op. 51 nr. 6
2. Tchaikovsky P. *Meditation* op. 72 nr. 5
Dialogue op. 72 nr. 8
Chant é légiaque op. 72 nr. 14
3. Medtner N. *Tale «Когда что звали мы своим, навек от нас ушло...»* op. 34 nr. 2
Canzona serenata op. 38 nr. 6

Program of the third concert

N. Medtner and S. Rahmaninoff
Academy of Music, Theatre and Fine Arts
Great Hall, block II, June 30, 2022

1. Medtner N. *Alla Reminiscenza («Как бы воспоминание»)* op. 38 nr. 8
Sonate Elegie op. 11 nr. 2

2. Rahmaninoff S. *Prelude* op. 23 nr. 4
Prelude op. 32 nr. 12
Prelude op. 23 nr. 10
Prelude op. 32 nr. 10
Prelude op. 32 nr. 5

3. Medtner N. *Sonate-vocalise* op. 41 nr. 1 (for voice and piano)
soprano – Liliya Sholomey, piano – Maria Gheorghieva

LIST OF THE AUTHOR'S SCIENTIFIC PUBLICATIONS ON THE TOPIC OF THE DISSERTATION

2. Scientific journals articles:

2.2. in foreign scientific publications acknowledged:

- 1) Георгиева М. *Мировоззрение Н. Метнера как идейно-образная основа для его фортепианных сочинений*. In: Искусствознание: история, теория, практика. Челябинск: ЮУрГИИ им. П. И. Чайковского, № 2 (31) май 2021, pp. 59–65. ISSN 2227-2577.

2.3. in publications included in National Register of specialized periodicals (indicating the following category):

- 2) Георгиева, М. *Организация музыкального времени в «Сонате-воспоминание» оп. 38 № 1 Н. Метнера*. In: *Studiul Artelor și Culturologie: istorie, teorie, practica*. Chișinău: Notograf prim, Nr. 1 (36), 2020, pp. 87–93. ISSN 2345-1408. Categoria B.
- 3) Георгиева М. *Фактура «Сонаты-воспоминание» (оп. 38 № 1) Н. Метнера сквозь призму исполнительских задач*. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Chișinău: Notograf prim, Nr. 1 (42) 2020, pp. 91–97. ISSN 2345-1408. Categoria B.
- 4) Gheorghieva, M. *Создание для пианино произведения Н. Медтнера в контексте эстетических взглядов*. In: *Revista de Știință, Inovare, Cultură și Artă Akademos*, 2023, nr. 1 (68), pp. 139–145. ISSN 1857-0461. DOI: 10.52673/18570461.23.1-68.18. Categoria B.

3. Articles in scientific collections:

3.2. collections of articles on the materials of international scientific conferences:

- 1) Георгиева, М. *Интонационно-тематические особенности фортепианной миниатюры Canzona matinata (оп. 39 № 4) Н. Метнера*. In: Мир культуры: искусство, наука, образование, вып. 9. Челябинск: ЮУрГИИ им. П. И. Чайковского, 2020, pp. 75–78. ISBN 978-5-94934-090-5.
- 2) Георгиева, М. *Программный замысел как одна из ключевых основ для исполнительского анализа организации музыкального времени в «Сонате-воспоминании» (оп. 38 № 1) Н. Метнера*. In: Искусство, наука, образование: траектории творчества современной России: сб. научных статей и материалов заседаний круглых столов (10.12.2019–11.12.2019). Челябинск: ЮУрГИИ им. П. И. Чайковского, 2019, pp. 242–246. ISBN 978-5-94934-084-4.

3.3. collections of articles on the materials of international scientific conferences (in the Republic of Moldova):

- 3) Георгиева, М. *Сочетание лирических и драматических черт в развертывании образного мира Сонаты-воспоминание оп. 38, № 1 Н. Метнера*. In: *Învățămintul artistic – dimensiuni culturale*. Chișinău, Republica Moldova: "Notograf Prim" SRL, 2022, pp. 56–62. ISBN 978-9975-84-176-4. DOI: 10.55383/iadc2022.11

4. Materials/thesis of scientific forums:

4.2. international conferences in the Republic of Moldova:

- 1) Георгиева, М. *Организация музыкального времени в «Сонате-воспоминании» (op. 38 № 1) Николая Метнера*. In: Conferința științifică internațională *Învățământul artistic – dimensiuni culturale*. 19 aprilie, 2019. Rezumatele lucrărilor. Chișinău: AMTAP, 2019 (Notograf Prim), pp. 15–16. ISBN 978-9975-84-088-0.
- 2) Георгиева, М. *Синтез гомофонно-гармонического и полифонического мышления в «Сонате-воспоминании» (op. 38 №1) Николая Метнера*. In: *Patrimoniul muzical din Republica Moldova (folclor și creație compositivă) în contemporaneitate*. Conferința științifică internațională. 17 iunie 2019. Chișinău: Tipografia „VALINEX SRL”, 2019, Rezumate, pp. 59–60. ISBN 978-9975-68-371-5.
- 3) Георгиева, М. *Драматургия «Сонаты-воспоминания» (op. 8 № 1) Н. Метнера как основа ее исполнительской интерпретации*. In: *Patrimoniul muzical din Republica Moldova (folclor și creație compositivă)*, Ediția a V-a, 24 septembrie 2019. Chișinău: Tipografia „VALINEX SRL”, 2019, Ediția a V-a, pp. 100-101. ISBN 978-9975-68-377-7.
- 4) Георгиева, М. *Жанровые и тематические особенности Canzona matinata (утренняя песня) op. 39 № 4 Н. Метнера*. In: *Învățământul artistic – dimensiuni culturale*, 15 mai 2020, tezele comunicărilor. Chișinău, Republica Moldova: 2020, Vol.1, pp. 91–92. ISBN 978-9975-3311-6-6.
- 5) Георгиева, М. *Основные виды фортепианной фактуры «Сонаты-воспоминания» op. 38 № 1 Н. Метнера*. In: *Cultura și arta: cercetare, valorificare, promovare*, 10 decembrie 2021. Chișinău: 2021, R, pp. 25–26. ISBN 978-9975-117-80-7.
- 6) Георгиева, М. *Сочетание лирических и драматических черт в разворачивании образного мира «Сонаты-воспоминания» op. 38 № 1 Н. Метнера*. In: *Învățământul artistic – dimensiuni culturale: Tezele comunicărilor*, 15 aprilie 2022. Chișinău, Republica Moldova: Academia de Muzică, Teatru și Arte Plastice, 2022, pp. 35–36. ISBN 978-9975-117-81-4.4.3.

4.3. conferences with international participation (abroad):

- 7) Георгиева М. *Программный замысел как одна из ключевых основ для исполнительского анализа организации музыкального времени в Сонате-воспоминании (op. 38 № 1) Н. Метнера*. In: *Искусство, наука, образование: траектории творчества современной России*. Сборник научных статей и материалов заседаний круглых столов по итогам Международной научно-практической конференции (10.12.2019–11.12.2019). г. Челябинск, Российская Федерация: ЮУрГИИ им. П. И. Чайковского, 2019, с. 242–246. ISBN 978-5-94934-084-4
- 8) Георгиева М. *Интонационно-тематические особенности фортепианной миниатюры Canzona matinata op. 39 № 4 Н. Метнера*. In: *Мир культуры: искусство, наука, образование*. Сборник научных статей и материалов заседаний круглых столов по итогам конференции (25.11.2020). г. Челябинск, Российская Федерация: ЮУрГИИ им. П. И. Чайковского, 2020, с. 75–78. ISBN: 978-5-94934-090-5.

ANNOTATION

Gheorghieva Maria. *Sonata-reminiscenza* by Nikolai Medtner: dramaturgical and textural features from the perspective of the performing interpretation. Dissertation for the academic title of Doctor of Arts, specialty 653.01 – Musicology, Chisinau, 2023.

Thesis structure: *Creative part:* three concert programs recorded on DVD. ***Scientific study:*** introduction, 2 chapters, main conclusions and recommendations, bibliography of 69 titles, 1 annex; 85 pages of the main text, 3 pages of the annex.

Keywords: Nikolai Medtner, piano music, sonata, dramaturgy, composition, texture, repertoire, performing interpretation.

Area of research: piano music of N. Medtner.

Aim and purpose of the work. The study aims to substantiate the uniqueness of the compositional, dramaturgical and textural solution of the N. Medtner's *Sonata-reminiscenza* with a synthesis of lyrical, epic and dramatic modalities of content's organization and a special kind of texture which combines the principles of homophony and polyphony.

Research objectives: to provide a musicological and performance analysis of the *Sonata-reminiscenza* and other piano works by N. Medtner related to it in terms of imagery; to reveal the significance of the *Sonata-reminiscenza* as one of the most important works in N. Medtner's piano legacy; to determine the characteristics of the compositional, dramaturgical and textural solution of *Sonata-reminiscenza*; to describe N. Medtner's system of instructions for performing in the sheet music; to identify interpretation problems of the *Sonata-reminiscenza* and recommend specific ways to solve them.

The innovation and originality of the thesis is due to the fact that this dissertation is the first in Moldavian musicology to present a study of the dramaturgical and textural peculiarities of Medtner's *Sonata-reminiscenza* related to the artistic interpretation of the performer. This analysis significantly enriches and helps pianists to work on these work and other opuses by this composer and provides the basis for a proved artistic evaluation of any given performance.

The practical significance of the thesis. The results of work can be applied in the courses *Instrument and reading from a sheet, History of World Music, History of Piano Performance, and Methodology of Teaching the Instrument*. Practical recommendations may be useful for pianists-performers and teachers of music educational institutions in special piano, chamber ensemble and concertmaster classes.

Validation of the results of the work. *Practical* approval was implemented in the 3 concert performances in the Great Hall of the Academy of Music, Theatre and Fine Arts. The results of the *theoretical* work were reflected in 7 scientific publications, as well as in the materials of 8 republican and international scientific conferences in the Republic of Moldova and the Russian Federation.

ADNOTARE

Gheorghieva Maria. *Sonata-reminiscenza* de Nikolai Medtner: caracteristicile dramaturgice și de factură prin prisma tratării interpretative. Teză de doctor în arte, specialitatea 653.01. Muzicologie, Chișinău, 2023.

Structura tezei: Partea artistică: trei recitaluri, înregistrate pe DVD. **Partea teoretică:** introducere, două capitole, concluzii generale și recomandări, bibliografie din 69 de titluri, 1 anexă, 85 de pagini ale textului de bază, 3 pagini de anexa.

Cuvinte-cheie: Nikolai Medtner, muzică pentru pian, sonată, dramaturgie, compoziție, factură, repertoriu, tratare interpretativă.

Domeniul de studiu: muzica pentru pian a lui N. Medtner.

Scopul și sarcinile lucrării. Scopul cercetării – a argumenta unicitatea soluției compoziționale-dramatice și de factură *Sonatei-reminiscenza* op. 38 nr. 1 de N. Medtner prin sinteza modurilor lirice, epice și dramatice de organizare a conținutului și un tip special de factură care combină principiile omofoniei și polifoniei.

Sarcinile cercetării: a efectua analiza muzicologică și interpretativă a *Sonatei-reminiscenza* și a altor creații pentru pian de N. Medtner, legate pe plan figurativ cu aceasta; a releva importanța *Sonatei-reminiscenza*, ca una din cele mai importante în creația pianistică a compozitorului; a determina particularitățile tratării compoziționale, dramaturgice și de factură ale *Sonatei-reminiscenza* de N. Medtner; a caracteriza sistemul de indicații interpretative ale lui N. Medtner în textul muzical; a identifica problemele interpretative *Sonatei-reminiscenza* și a recomanda modalități specifice de rezolvare a acestora.

Noutatea și originalitatea tezei se datorează faptului că pentru prima dată în Republica Moldova prezintă o cercetare a particularităților dramaturgice și facturale ale *Sonatei-reminiscenza* de N. Medtner, de pe pozițiile tratării interpretative. Analiza efectuată completează în mod semnificativ și facilitează lucrul pianiștilor asupra acestei creații și asupra altor opusuri ale acestui autor și servește drept suport pentru o evaluare artistică argumentată a tratărilor interpretative ale acesteia.

Valoarea practică a tezei Teza poate fi utilă în cursurile universitare de *Instrument și lectura la prima vizită, Istoria muzicii universale, Istoria artei interpretative (pian), Metodică predării disciplinei de specialitate*. Recomandările practice pot fi utile pianiștilor-interpreți și pedagogilor din instituțiile muzicale, în clasele de pian special, ansamblu caneral și măiestrie de concert.

Aprobarea rezultatelor tezei. Aprobarea *practică* a fost realizată în cadrul a trei recitaluri, prezentate în Sala Mare a Academiei de Muzică, Teatru și Arte Plastice. Rezultatele *teoretice* au fost reflectate în 7 publicații științifice, cât și în materialele a 8 conferințe republicane și internaționale în Republica Moldova și Federația Rusă.

АННОТАЦИЯ

Георгиева Мария. Соната-воспоминание Николая Метнера: драматургические и фактурные особенности сквозь призму исполнительской трактовки. Диссертация на соискание ученого звания доктора искусств по специальности 653.01 – Музыкаведение, Кишинэу, 2023.

Структура диссертации: Творческая часть: три концертные программы, записанные на DVD. **Научное исследование:** введение, две главы, основные выводы и рекомендации, библиография из 69 наименований, 1 приложение; 85 страницы основного текста, 3 страницы приложения.

Ключевые слова: Николай Метнер, фортепианная музыка, соната, драматургия, композиция, фактура, репертуар, исполнительская интерпретация.

Область исследования: фортепианная музыка Н. Метнера.

Цель и задачи работы. Цель исследования – обосновать уникальность композиционно-драматургического и фактурного решения *Сонаты-воспоминания* ор. 38 № 1 Н. Метнера синтезом лирического, эпического и драматического способов организации содержания и особым видом фактуры, объединяющей принципы гомофонии и полифонии.

Задачи исследования: выполнить музыковедческий и исполнительский анализ *Сонаты-воспоминания* и ряда других фортепианных произведений Н. Метнера; раскрыть значение *Сонаты-воспоминания* как одного из важнейших сочинений в фортепианном наследии Н. Метнера; определить композиционно-драматургические и фактурные особенности *Сонаты-воспоминания*; охарактеризовать указания Н. Метнера в нотном тексте произведения; выявить проблемы интерпретации *Сонаты-воспоминания* и рекомендовать конкретные пути их решения.

Научно-практическая новизна и оригинальность диссертации связана с тем, что в ней впервые в музыковедении Республики Молдова исследованы драматургические и фактурные особенности *Сонаты-воспоминания* Н. Метнера с позиции исполнительской трактовки. Предпринятый анализ существенно обогащает и облегчает работу пианистов над данным сочинением и над другими опусами этого автора, а также дает основание для аргументированной художественной оценки той или иной исполнительской интерпретации.

Практическая значимость диссертации. Результаты работы могут быть применены в учебных курсах *Инструмент и чтение с листа, История мировой музыки, История исполнительского искусства, Методика преподавания специальной дисциплины*. Практические рекомендации могут быть полезны пианистам-исполнителям и педагогам музыкальных учебных заведений по классам специального фортепиано, камерного ансамбля и концертмейстерского мастерства.

Апробирование результатов работы. *Практическая* апробация была осуществлена в рамках трех концертных выступлений в Большом зале Академии музыки, театра и изобразительных искусств. Результаты *теоретических* изысканий были отражены в 7 научных публикациях, а также в материалах 8 республиканских и международных научных конференций в Республике Молдова и Российской Федерации.

GHEORGHIEVA MARIA

***SONATA-REMINISCENZA DE NIKOLAI MEDTNER:*
CARACTERISTICILE DRAMATURGICE ȘI DE FACTURĂ
PRIN PRISMA TRATĂRII INTERPRETATIVE**

**SPECIALITATEA 653.01 – MUZICOLOGIE
(DOCTORAT PROFESIONAL)**

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