

**HISTORICAL AND SEMANTIC PATTERNS IN A PIECE OF
MUSIC FOR PIANO AND ORCHESTRA**

Annotation. The urgent need for some revision and significant addition to the established positions that characterize the piano concert and, more broadly, the piano-orchestral composition as a whole, has matured in the pedagogical branch of musicology.

Key words: history and theory of performance, psychology of musical perception, complex music lessons, applied sociology, criticism.

We have identified a significant shortage of reliable, effective scientific and theoretical support in this genre of musical art, as evidenced by the unequal position of piano concerts in musicology courses compared to other genres. This disadvantage becomes especially intolerable against the background of the universally recognized special social significance of this genre. The author found that the genre of the piano concerto, the artistic merit and beauty of which are obvious, the controversial-dialogical nature is well-known, the emphasized focus on the listener is generally recognized, meanwhile, (largely due to the aforementioned evidence), turned out to be very stubborn in scientific-theoretical development. The issues of musical education at school are inextricably linked with the problem of cognitive interest, since it is known that modern schoolchildren, especially teenage schoolchildren, perceive serious classical art ambiguously. Actively interested in any aesthetic activity (in preschool and primary school age), schoolchildren later often lose interest in music lessons and in the most serious music. The deceptive clarity of the competitive paradigm, which, as it is still often believed, is indicated by the etymology of the word "concert", evokes the illusion of an exhaustive

understanding of the genre semantic code in the works of this class, the solution of its scientific and theoretical problems.

The study made it possible to find, along with the abovementioned ones, one more reason for cognitive difficulties in this genre class of musical compositions, which lies in the practical indissolubility of the phenomenon of musical beauty, similar to the non-formalization of the phenomena of happiness and love. The supremacy of the musically beautiful, steadily and increasingly crowding in the piano concerto, the habitually attributed to it practical and general logical prototypes, its figurative and semantic abstraction, evidence of which was found by the author in the musical journalism of the classical romantic period, naturally pushed the measures of the specificity of the named prototypes in a piano concert.

Having considered this issue anew, we proved a kind of neutrality of the main musical genres in terms of the influence of dialogical relations on them and, having defended this thesis, we shaken the persistent and deeply rooted idea of the instrumental concert as a genre supposedly predominantly dialogical. The opinion was also substantiated that the view of the instrumental concerto was limited only from the point of view of its unswerving symphonization.

As the analysis has shown, the vulnerability and incompleteness of the existing theoretical concept of the instrumental and, in particular, the piano concerto, is especially acute, affected the scientific coverage of the classical stage of its development, which is not sufficiently covered by fundamental research (for example, in comparison with the more demanded in musicology baroque and the early classical periods, as well as the piano and orchestral heritage of the 20th century).

In the light of the main cognitive difficulties outlined by the author in the studies of the piano concert, the regularity of their special concentration and exacerbation at the classical-romantic stage of the development of this genre is shown, where the focusing and forcing the priority of absolute music takes

place, and the rise of the individual-personal principle finally narrows the space of dialogicity and puts forward to the first plan monologue.

This period is also characterized by the extinction of the art of improvisation, unanimously recognized by contemporary musicologists as the most important "driving force" and genre-forming feature of the piano concert. In the end, an impressive array of piano and orchestral works belonging to the mentioned period of the development of this genre trend, occupying a central position in the modern pedagogical and concert-philharmonic repertoire, due to the absence of the usual signs of genre specificity, was brought to the periphery of genre evolution, classified as a manifestation of a kind of "anti-genre". The focus on the classical-romantic period in the history of the piano concerto made it possible to overcome the one-sidedness of this view. Otherness in the placement of the chronological framework of research, a decisive departure from "symphonycentrism", as well as from the absolutization of the balance of the piano and orchestral parts as a criterion for several violent delimitations within a fundamentally largely homogeneous genre space of a piano-orchestral composition, the search for real historical and genre-compositional patterns, the principles that implicitly control this space, have led to new scientific positions, either significantly supplementing and expanding the existing theoretical positions on this account, or acting as an alternative to them.

Analysis from the standpoint of "desymphonizing" and "integrating" (within the boundaries of the piano-concert genre as a whole) approach provided, in particular, a much more equal position in the general genre-evolutionary picture of F. Chopin's piano concertos, which until now have an undeserved, as it turned out, the reputation of genre "marginals".

We found out that despite the diversity of historical contexts in which outstanding piano and orchestral compositions of the classical romantic period arose at different times, many of them, due to certain circumstances, were located "on the edge" of the most important processes of the musical life of their

time. They act as a cultural breakthrough in three dimensions of the musical-historical process at once: 1. individual-personal, 2. national-regional, and 3. artistic-system. The relative rarity of works of this class in the creative heritage of most authors of the 19th century and, on the other hand, extremely high professional standards

The 348 darts, established in relation to the piano and orchestral composition in the creative practice of several generations of authors, naturally put forward piano concerts, along with the usual favorite - opera, to the role of a kind of "extraordinary events" in the history of musical art. An equally important prerequisite for the cultural and dynamic potential of this genre was the focusing of the main types of musical professionalism in it (in spite of the all-encompassing and continuous narrow specialization as a general trend in the musical art of the 19th century). The piano-concert composition of the classical-romantic time is affirmed on the positions of the factor of cultural dynamics in the space of musical art.

The sharpness in the piano-orchestral composition of the individual and personal principle, accompanied, among other things, by the visual highlighting of a complexly gifted and universally professionally trained person made it possible to consider this genre class as the most consistent with the general emphasis on the individual and personal principle in romantic musical art, or, in other words as a musical genre highly romantic. An important concomitant factor in this regard, introducing additional dynamics into the general process of "personalist" injection, is a kind of "bilateral" polarization of large and small values in the performing act itself in the case of a piano-orchestral composition. In it the "massive" orchestra and the "lonely" figure of the soloist in the "human dimension", imposingness, the size of the piano and the comparative smallness of the orchestra's instruments in the "instrumental dimension" are opposed to each other.

Immersion in the historical and theoretical problems of piano and orchestral composition turned out to be productive in terms of realizing the original path of development of Russian musical art, cognitive in terms of Russia's merits in world musical art, as well as comprehending the indirect, but essential connections of Russian musical art at the turn of the 19th-20th centuries with social life of the state. The socio-psychological context and the artistic and cultural life of Russia at that time favored the rapid development of a musical genre of Western European origin - the piano concert. In the Russian culture of the "Silver Age", this genre has acquired a distinctive Russian "golden" branch.

We have revealed the fundamental importance of an explosive nature, which is acquiring the development of piano and orchestral composition in Russia in the works of S.V. Rachmaninova, A.N. Scriabin, S.S. Prokofiev, I.F. Stravinsky ("Petrouchka"). Together, they crowned the western in origin musical genre with a specifically Russian general culmination, which makes it possible to speak of it as a national and cultural priority of Russia, which opened in this period.

Consideration of personal contribution to; the piano-orchestral heritage of the most outstanding: the authors from the standpoint of the three-level system of historical constants built by the author allowed to see the historical purpose of this genre in a new way ^ as a result of which its confinement to the maturation of the romantic style in musical art, to the advancement of a single-part-cyclical form in the forties XIX century, to a radical revolutionary transformation in musical composition at the beginning of the XX century. An unexpected kinship was also revealed in the logic of the historical development of national composing schools, their "re-start" based on a piano concert.

A new result in the personal plane of our research is the restoration of the most direct connections of I.S. Bach with the musical art of the classical-romantic period, connections are often ignored.

Our analysis of the personal refraction of the historical patterns of the piano concerto deduced in the work, taken as a factor of cultural dynamics, provided additional material characterizing the individual creative attitudes of various composers. Very indicative from this point of view is the unequal quality of innovative transformations in the piano and orchestral works of I. Brahms and A.N. Scriabin ("Prometheus"): "velvety" in the first case and explosiveness - in the second. It is precisely this vision of I. Brahms's piano concertos that made it possible to appreciate in these works their innovation - seemingly unobtrusive outwardly.

The compositional-analytical approach has shown itself to be productive in terms of advancing to the still undeveloped layers of genre-specific specificity in the piano-orchestral music of the academic tradition. The idea of the musical genre as a predominantly stable and conservative component in a single system of musical thinking led to the hypothetical idea of the presence in the structure of the musical genre (in our case, piano-orchestral music) canonical regular relations, the knowledge of which is advisable through a close study of the genre and, on the other hand, the form-composition correlated with it in the broad sense of the word. This hypothesis was largely confirmed.

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