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## PIANO-CLAVIYR SYMBOLOGY TO THE CONCEPTS TO SECOND PIANO TRIO OF D. SHOSTAKOVICH AND “QUARTETTE ON END OF THE TIME” OF O. MESSIAEN

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**Kalashnik M., Shevchenko L. Piano-claviyr symbology to the concepts to second piano trio of D. Shostakovich and “quartette on end of the time” of O. Messiaen**

**Rationale.** The stated research topic is justified by the exceptional demand for ensemble music today, and especially the baroque ensembles, among which trio sonatas take a worthy place. The significance of the mentioned baroque ensemble variation was determined from the 20<sup>th</sup> century as a whole, when instrumental trios found a memorial sense in the traditions of Russian music (*Piano Trio in Memory of a Great Artist* (dedicated to Nikolai Rubinstein) by Pyotr Tchaikovsky, *Trio in Memory of a Great Artist Pyotr Tchaikovsky* by Sergei Rachmaninoff), and other compositions, perceived as neo-baroque (see *Quartet for the End of Time* by Olivier Messiaen), by their expressive essence, turned to the church trio sonata (which was, as is known, a quartet, or even a quintet by the composition of the participants [3]). The named modifications of ensemble compositions are directly related to the role of clavier-piano in them, which determines the content of genre designations from the Baroque era to the present.

**The objective** of this study is to highlight the significant filling of the clavier-piano participation in the baroque ensemble of trio sonata and other variations in the perspective of inheritance of this ensemble art for the musicians of early before the 20<sup>th</sup> century and throughout it, with support by the material of such significant works as *Piano Trio No. 2* by Dmitri Shostakovich and *Quartet for the End of Time* by Olivier Messiaen.

**Keywords:** piano-clavier symbolism of expression, custom in music, artistic tradition, genre in music, musical symbol.

**Калашник М. П., Шевченко Л. М. Фортепіанно-клавирна символіка в концепції тріо № 2 Д. Шостаковича і «Квартету на кінець часу» О. Мессіана.** Метою даної статті є виділення значення наповнення клавирно-фортепіанної участі в барочному ансамблі тріо-сонати й інших різновидів у ракурсі спадкоємності цього ансамблевого мистецтва для музикантів передодня й саме ХХ століття — з опорою на матеріал таких епохально значущих творів, як Друге фортепіанне тріо Д. Шостаковича й «Квартет на кінець часу» О. Мессіана. Вибрані твори об'єднані хронологічно й психологічно: вони створені в період Другої світової війни, в умовах невизначеності ходу політичних репресій і долі Батьківщини як для Д. Шостаковича, так і для О. Мессіана. Методологічна основа роботи — культурологічні проєкції інтонаційного бачення музики в Б. Асаф'єва як *лінгвізованого* музикознавства й розуміння музики в контексті уявлень про мовно-мовленнєву систему вербальної комунікації, як це сприйнято в Україні в спадщині вихованців шкіл І. Ляшенка, І. Котляревського — у роботах О. Козаренка, О. Маркової, ін. Методи історико-аналітичний, стильово-компаративний культурологічний спрямованості на традицію та звичай у мистецтві становлять базу дослідницького підходу. Наукова новизна статті — теоретична самостійність *парадигматичного* трактування значення символіки барочної церковної тріо-сонати в семантичній сукупності ансамблевого інструменталізму Нового часу й Новітньої історії на рівні ХХ століття. Жанр тріо-сонати визначився в значимості «тріо-принципу» (за О. Єпішиним), породженого християнською символікою трьохголосся — троєстрочія старовинної церковної поліфонії, що визначив сакральну значимість ансамблів. Тріо-сонатою залишалися ансамблі з чотирьох, а то й п'яти музикантів — «Квартет на кінець часу» О. Мессіана вписується в необарочну

тенденцію ХХ століття у вигляді «тріо-сонати для чотирьох виконавців». Клавирне (чембально-клавесинне, органне, згодом фортепіанне) виконання баса відповідало церковній традиції трактовки його як опори звучання. Сакральний зміст фортепіанної партії в тріо-складі ХІХ–ХХ століть відповідав звичаю староцерковної музики, що на хвилі Православного відродження ХІХ сторіччя знайшов символіку музичного меморіалу-поминальності видатних представників мистецтва, як це мало місце в Другому фортепіанному тріо Д. Шостаковича. А *поминальний* зміст «Квартету на кінець часу» О. Мессіана відзначений у завершення класичної традиції музики й буття, що відбулося в роки Другої світової війни.

**Ключові слова:** фортепіанно-клавирна символіка вираження, звичай у музиці, художня традиція, жанр у музиці, музичний символ.

**Калашник М. П., Шевченко Л. М. Фортепіанно-клавирна символіка в концепції тріо № 2 Д. Шостаковича і «Квартету на кінець часу» О. Мессіана.** Цель данной статьи — выделение смыслового наполнения клавирно-фортепианного участия в барочном ансамбле тріо-сонаты и других разновидностях в ракурсе преемственности этого ансамблевого искусства для музыкантов кануна и собственно ХХ века — с опорой на материал столь эпохально значимых сочинений как Второе фортепианное тріо Д. Шостаковича и «Квартет на конец времени» О. Мессиаена. Избранные для сравнения и анализа сочинения объединены хронологически и социально-психологически: оба созданы в период Второй мировой войны, в условиях неопределенности политических репрессий и исхода судьбы Отечества как для Д. Шостаковича, так и для О. Мессиаена. Методологическая основа работы — культурологические проекции интонационного видения музыки у Б. Асафьева как *лингвизированного* музыкознания и понимания музыки в контексте представлений о языковоречевой системе вербальной коммуникации, как это воспринято в Украине в наследии восприимчивиков школ И. Ляшенко, И. Котляревского — в работах А. Козаренко, Е. Марковой, др. Методы историко-аналитический, стильово-компаративный культурологической направленности на традицию и обычный в искусстве составляют базу исследовательского подхода. Научная новизна статьи — теоретическая самостоятельность *парадигматической* трактовки смысловой символики барочной церковной тріо-сонаты в семантической совокупности ансамблевого инструментализма Нового времени и Новейшей истории на уровне ХХ века. Жанр тріо-сонаты определен в значимости «тріо-принципа» (по А. Епишину), рожденного христианской символикой трьохголосия — троєстрочія старинной церковной полифонии, который определил сакральную значимость ансамблей. Тріо-сонатой оставались ансамбли из четырех, а то и пяти музыкантов — «Квартет на конец времени» О. Мессиаена вписывается в необарочную тенденцию ХХ века в виде «тріо-сонаты для четырех исполнителей». Клавирное (чембально-клавесинное, органное, впоследствии фортепианное) исполнение баса соответствовало церковной традиции трактовки его как опоры звучания. Сакральным смыслом фортепианной партии в тріо-составе ХІХ–ХХ веков соответствовал обычай староцерковной музыки, который на волне Православного возрождения ХІХ века обрел символику музыкального меморіала-поминовения выдающихся представителей искусства, как это имело место во Втором фортепианном тріо Д. Шостаковича. А *поминальный* смысл

«Квартета на конец времени» О. Мессиаена отмечен в завершение классической традиции музыки и бытия, состоявшегося в годы Второй мировой войны.

**Ключевые слова:** фортепианно-клавирная символика выражения, обычай в музыке, художественная традиция, жанр в музыке, музыкальный символ.

**Rationale.** The stated research topic is justified by the exceptional demand for ensemble music today, and especially the baroque ensembles, among which trio sonatas take a worthy place. The significance of the mentioned baroque ensemble variation was determined from the 20<sup>th</sup> century as a whole, when instrumental trios found a memorial sense in the traditions of Russian music (*Piano Trio in Memory of a Great Artist* (dedicated to Nikolai Rubinstein) by Pyotr Tchaikovsky, *Trio in Memory of a Great Artist Pyotr Tchaikovsky* by Sergei Rachmaninoff), and other compositions, perceived as neo-baroque (see *Quartet for the End of Time* by Olivier Messiaen), by their expressive essence, turned to the church trio sonata (which was, as is known, a quartet, or even a quintet by the composition of the participants [3]). The named modifications of ensemble compositions are directly related to the role of clavier-piano in them, which determines the content of genre designations from the Baroque era to the present.

The analysis of genre transformations of trio sonata as central in the system of baroque ensemble constructions has become in demand over the last decade, determining the content of the book by O. Yepyshyn [3], the dissertations by L. Zima and T. Polianskaya, the master's thesis by V. Redka [4; 10; 11], etc. It is clear that the research of the relevant ensemble feature in the legacy of musicians as great as Pyotr Tchaikovsky, Sergei Rachmaninoff, Dmitri Shostakovich, Olivier Messiaen, etc., has been made in the monographs dedicated to the above and other famous musicians in the world. However, the aspect of the clavier-piano "directing" of the respective ensembles originating from the quantitatively variable composition of the baroque sonata participants to the classics of memorial compositions of different types in the music of the 20<sup>th</sup> century, – has not been traced concerning its semantic and paradigmatic designation.

The **objective** of this study is to highlight the significant filling of the clavier-piano participation in the baroque ensemble of trio sonata and other variations in the perspective of inheritance of this ensemble art for the musicians of early before the 20<sup>th</sup> century and throughout it, with support by the material of such significant works as *Piano Trio No. 2* by Dmitri Shostakovich and *Quartet for the End of Time* by Olivier Messiaen. The works selected for the comparison and analysis are united chronologically and psychologically: both were created during the Second World War, in the conditions of uncertainty of political repression reasons and the result of homeland's fates both for Shostakovich, who was in the country trapped in the fire of invasion, and for Messiaen, who created the above ensemble at the camp for prisoners of war.

The **methodological basis** of the study is the cultural projections of Boris Asafyev's intonational vision of music [1] as *linguized* musicology and un-

derstanding the music in the context of ideas about the language-speaking system of verbal communication, as it is perceived in Ukraine in the legacy of Ivan Liashenko's, Ivan Kotliarevsky's schools – in the works of O. Kozarenko, O. Markova, etc. The following methods form the basis for the research approach: the historical analysis and the style comparison as oriented in cultural studies to tradition and custom in art. The **scientific novelty** of the study is the theoretical independence of the *paradigmatic* interpreting the meaningful symbolism of the baroque church trio sonata in the semantic totality of ensemble instrumentalism of modern time and modern history at the level of the 20<sup>th</sup> century.

The ensemble status of the European academic music has one and single source: from the trio sonata (two violins plus basolia, including the clavier) to the Ukrainian triple musicians (*troysti muzyky*), which all in one way or another were nurtured by the cant-descant vocal ensemble sacrality. And it is this rich semantic reserve of the *Trio* concept that allows flexible adapting of its meaning specificity to the actual range of values that make up the benefits of music today.

Note that the term *sonata* itself refers to the "sounding" (Italian *sonata* from *sonare* – "to sound" [2, p. 193]) of aria as a high song with rhetoric, thereby defining spiritual and ecclesiastical stimuli of development and *branching* of this genre quality [12]. Hence, one of the most important *genetic* indicators of academic instrumentalism is the essentiality of reliance on polyphony, implemented either in the polyphony of clavier, or in the ensemble plurality of instrumental composition.

Sonata in all its variety of manifestations became one of the leading genres of the European musical culture of the 17<sup>th</sup> – 20<sup>th</sup> centuries, concentrating its capabilities in the field of both solo and ensemble creative and performing activities, with the historical lead of the latter. The "existence" of the above genre in different historical periods, the specificity of manifestations of instrumentalism as its modifications traditionally represent great opportunities for research initiative. Not only the historical and stylistic evolution of the genre, its interpretation in the works of various authors, but also the structural formative principles of the sonata cycle and, in particular, the sonata allegro, generated by the concentration of essential features of the whole in a certain part of the cycle, have been the subject of research attention (see the studies of N. Goriukhina, V. Kholopova, etc.).

Sonata, being represented in an ensemble-instrumental capacity – and that was the leading principle of "sounding" for professionals of *high*, as it turns out, church singing – back since the times of the Gothic, was defined in the *three-voice-three-line* manner as corresponding to the Christian symbolism of the Holy Trinity. Such are the descant of the Paris, yet Orthodox school of the 12<sup>th</sup> – 13<sup>th</sup> centuries, proud of its imitation of Byzantium, English (Briton-English, to be closer to the historical truth of the ethnic appearance of Britain) *gimel* of the same time, early Italian *madrigal*, the Russian *three-line manner* which became known from the Moscow records of

the 15<sup>th</sup> – 16<sup>th</sup> centuries, but borrowed from Novgorod (and, hence, from Kyiv, connected culturally and religiously) and which existed there in earlier centuries, the Georgian church *three-voice manner*, etc.

Accordingly, the trio sonata was historically primary in the European instrumental use, and its fate was closely linked to the existence of church art in general in the history of modern times. With the decline of the authority of religion early before the French Revolution, from the 1750s, this genre was totally removed, in a form as if it were “distant” from the church (*sonata da camera*), but perceived in both guises (*sonata da chiesa* – *sonata da camera*, church sonata – chamber sonata, the latter is translated as *secular*, although this does not correspond to the meaning of the word in the term) as a representative of ecclesiastical and spiritual art. It is significant that the preserved lines of trio sonata after 1750, in parallel to the quartets, trios, quintets, etc., were declared in the same ecclesiastical capacity (such are the trio sonatas by Wolfgang Amadeus Mozart, written by order during the Salzburg period).

Historically, concerto and symphony developed into independent typological fields, being represented as sonatas with the “concerting” voices, that is, singled out in the “accordance of ensemble” (from Italian *concerto* – “matching” [8, p. 269]), and with vocally *high* insertions in the instrumentalism (from the church *symphony* as “the harmony of powers”, that is, the heavenly and the earthly) [2, p. 193–194].

Sonata, as well as concerto, as well as symphony, were defined in their basic typological indicators of *self-sufficient music* in the works by the composers of the First Viennese School, which was established on the wave of the rise of secular *theatrical* art and the triumph of *deism* in the interpretation of religious values of supra-religious sense. And in this secularized-*mundane* variant of *abstraction* from the church influences, the sonata and sonata-generated genres became a peculiar “point of reference” in characterizing the evolutionary paths of instrumentalism. At this level, the “classical sonata” acts as a constructive and meaningful basis of creativity, and later, the antithesis of the “romantic sonata” as the center of creative search and innovations of the 19<sup>th</sup> century authors.

In general, “pre-classical sonata” in Western European music of the 17<sup>th</sup> – 18<sup>th</sup> centuries is analyzed most often from the standpoint of the future typological qualities of the classical genre representing the secular musical tradition, potentially formed and gradually crystallized in “pre-classical sonata”. However, the above period of sonata, in its inseparability from the church and vocal stimuli of expression, is interesting not only for its “pre-classical” traits, but also for a number of other features that reveal its belonging both to the secular (because it was the growth of instrumentalism in church art that was the brainchild of “secularization-desacralization” of the church within the framework of New Catholicism and especially Protestantism), and to the liturgical Christian musical tradition.

The result of this kind of historical observations is presented in the study of T. Polianskaya in the

form of the following formula: “In many respects, this determines the deep spiritual semantic implications of not only the samples of the ‘early’ sonata, but also the works in this genre by the composers of the 18<sup>th</sup> – 19<sup>th</sup> centuries (including César Franck), which V. Medushevsky mentions in his author’s course *Spiritual and Moral Analysis of Music ...*, as well as in his study *Christian Grounds of Sonata Form* [10, p. 10].

Considering the historically dramatic path of instrumental music and sonata in it, the researcher T. Polianskaya, cited above, stated: “It should also be noted that, while there is a rather large number of studies of sonata’s ‘existence’ in the works of individual authors, a complete history of this genre, which would represent all its periods, is still missing” [10, p. 12].

The earliest references to “sonata” as an instrumental work, according to historical information, date back to the 13<sup>th</sup> century: “The broader name *sonata* or *sonato* began to be used only in the late Renaissance (16<sup>th</sup> century) in Spain in various tablatures, ... then in Italy. The double name is often written – *canzona da sonar* or *canzone per sonare* (for example, Nicola Vicentino, Adriano Banchieri, etc.)” [2, p. 193].

At this stage, the sonata instrumentalism was directly related to the vocal style of composing at the level of simple transcription of vocal pieces. Sonata started developing as a predominantly instrumental piece, opposed to cantata as a vocal opus, only in the late 16<sup>th</sup> century. And there is a clear tendency to consider trio sonata the base of this instrumental genre, because the trio sonata is similar to *suite* (the genesis of which is also marked by the vocal and ensemble *church* root [9]) in its semantic and structural variations as *sonata da camera* – *concerto da camera*.

In these distinctions, the central feature is the relation to dance manner, which the Catholic and Protestant traditions recognized as the non-church feature, whereas the sacral nature of dance art of a special kind from the early Byzantine (pre-iconoclastic) era, which became the basis of classical European ballet, was preserved in *Gallicanism* of the French church (which existed until 1792, formally until the execution of Louis XVI, in fact, until 1789, that is, the beginning of the Revolution [5, pp. 398–399]).

The term *sonata* has long been far from the typological definition of music. It could be found both as a designation of an opera overture (Antonio Cesti *The Golden Apple*), and as an orchestral introduction to the church cantata and in genres close to it. The sonata is ahead of anthems by George Handel, cantatas by Dieterich Buxtehude, etc. The absence of clear genre-typological indicators often causes the impossibility of a meaning demarcation between the sonata and its relatives during this period, such as symphony and concerto.

This in many respects defines the specifics of Western European baroque music, characterized by both contemporaries and subsequent eras, as a “blending” of styles-genres-types, which at certain levels of perception allowed seeing deprivation of taste in this (see the anticipation of “kitsch effect” in art of the 20<sup>th</sup> – 21<sup>st</sup> centuries.)

The plurality of interpretations of sonata in this era is also based on the spiritual and liturgical demand of the genre. Let us recall that sonata in the 16<sup>th</sup> – 17<sup>th</sup> centuries was often referred to as “instrumental parts of church service” [2, p. 193], and among them are the sonata-liturgy of the Virgin Mary (*Sonata sopra Sancta Maria*), and *Mass of Thanksgiving* (1631) by Claudio Monteverdi. The latter was created by the maestro in Venice after curbing the plague epidemic, part of it is the sonata.

This practice of connection with the spiritual world broadly defined the deep spiritual implication of sonata in its “pre-classical” existence, extending these meanings to the relevant genre indicators of sonata and *ensemble forms that grew on its basis*. This kind of religious-creative practice was defined, as noted above, by the formation of two types of sonata in the early Baroque era: *sonata da chiesa* (church sonata) and *sonata da camera* (chamber court sonata). The latter appealed more to the homophonic harmonic composition and dance, thus becoming more similar to suite and partita. The church sonata was distinguished by a special inclination to polyphonic forms, imitation and fugue constructions.

Let us not forget that the ecclesiastical content of trio sonata was supported by the practice of performing it – not by any trio composition: the desire to enlarge the bass as representing the church-canonical line of singing (cf. “tenor” in descant singing, which formed the basis of the church singing in all Western European sacral range – the reason for this was in the politics of the Roman popes, who willingly agreed with the proposals of the Gallicans about the musical setting of the Service [7, p. 187]. Accordingly, the bass performed by a string instrument was often duplicated by a clavier (organ in church sonatas, harpsichord in “chamber” sonatas, but not “secular” sonatas as confronting ecclesiastics), or even two claviers with corresponding “digital” chord filling.

As a result, 4 or even 5 musicians participated in the presentation of such *trio sonata* (see O. Yepyshyn [3, p. 17]), whose name retained the *Trinity* symbolism copresent in the sacraments of the Christian Church, whereas the realization-materialization in the number of participants was not recorded in the title. It is clear that the victory of the materialist-rationalist principle in thinking had to change the position in the genre’s indications, and this happened after the 1750s: the “new generation”, the “generation of the young” (the “Queen’s party” in Paris, which Christoph Gluck referred to, was the “party of the young”), generation of Storm and Stress (*Sturm und Drang*), etc., could not tolerate such disregard for the “matter of performance”.

Here is a generalization made by one of the greatest researchers of trio sonata as a “trio-principle”, to which the said author, O. Yepyshyn, pays special attention as indicative for the Western European instrumentalism of the 17<sup>th</sup> – 18<sup>th</sup> centuries: “In conjunction with b.c. [*basso continuo*], it was the perfect form of compromise between the old and the new stylistic trends in a watershed, when the gradual transition from vocal polyphony with its equality of voices to a newer homophonic organization of

musical fabric – instrumental ‘monody’, took place” [3, p. 20].

The new genre wave in the middle of the 18<sup>th</sup> century rose and became established: instead of trio sonata – duets, trios, quartets, quintets, etc., designated by the number of players. But note that the *quartet*, the “meeting of 4”, became an expressly dominant type of ensemble, and it appealed numerologically to the sign of ration – 2, 2 × 2, that is 4, which since the times of Evangelicals emerged as a designation of the ration-Logos, the differentiating and dividing Word [11, p. 27].

But the memory of the trio music solemnity raised something indicative of the genre-typological approach – and above all in Russian music: *Piano Trio in Memory of a Great Artist* (dedicated to Nikolai Rubinstein) by Pyotr Tchaikovsky, *Elegiac Trio in Memory of a Great Artist Pyotr Tchaikovsky* by Sergei Rachmaninoff, etc. The spiritual-memorial content of this kind of works restored the forgotten genre of the *church sonata* in the 19<sup>th</sup> century, emphasizing this involvement with the *clavier-piano* inclusion in its string composition.

In domestic musicology, the above genre variation of sonata is still under study, although the studies of the aforementioned authors (O. Yepyshyn, M. Lobanova, T. Polianskaya, etc.) have made a serious contribution to the development of this musicology issue. Nevertheless, more detailed information on sonata’s movement to ensemble forms and piano trio can be found also in foreign sources so far, which represent not only the general qualities of this genre, but also the features of its functioning in various confessional, especially Catholic liturgy [14].

O. Yepyshyn’s monograph, published in 2006, *The Magic of Baroque Music: Italian Trio Sonata* [3] marked a significant milestone in the formation of the studies on trio instrumentalism. The above author, considering the genesis, typology and stages of the trio sonata evolution in the broad historical and cultural context of the Baroque art, as one of the subjects of research, raised the problem of cyclization of this genre, as well as the prospects for its development as one of the sources of pre-classical, classicist-classical and post-classical instrumental music.

Noting the off-genre nature of the “trio principle” in O. Yepyshyn’s studies, we have the right to find it in cantatas, operas, madrigals, duets, songs and other genres of the Baroque era. The trio sonata in its basic variations, including the church sonata, is rightly considered by him as the most consistent embodiment of the “trio principle”. And as the most important genre sources of the trio sonata, O. Yepyshyn rightly identified, first of all, the vocal genres of the 16<sup>th</sup> century – oratorio, cantata – noting a special kind of connection, the continuity of this genre, especially with respect to the mass: “As a vocal-instrumental cycle with typical contrasting parts crystallized through centuries, the mass influenced the formation of the trio sonata cycle... The organic mass is the closest to the trio sonata in dramatic terms. In some parts of the sonata, the imagery, style, and contrast of certain sections of the mass were modeled, including instrumental ones, increasingly introduced in the

early 17<sup>th</sup> century. The rhythmic, thematic, register, timbre, form-generating features of trio sonatas, as shown by W. Klenz, are often rooted in different sections of the mass. Thus, the mass itself contributed to the establishment of the sonata as a generalized musical concept" [3, p. 31–32].

The observations on historical transformations of the "trio-principle" and trio sonata, with considering the concept of the mass music, are significant in the approach to the materiality of the religious symbolism of the *trinity*, which is omnipresent in the musical equipment of the Gothic-Renaissance, Baroque art, dictating the three-voice cult and, at the same time, *theatricalizing* the presentation of the sacrament. And this happened in analogy to how the filling of the mass with musical, madrigal or chanson performance was realized, which added the rhetorical and artistic values to it, as opposed to the initial liturgical significance of psalmody (see P. Wagner [15, pp. 12–16]).

The "trio principle", which fertilized the trio sonata, determined, as we can see, the subsequent secularization-*theatricalization* of this kind of art, going in parallel with the symphonization-*theatricalization* of the mass, which became a special theme of the developments of A. Robertson and N. Mokhova. This principle superseded the religious Trinity by introducing, instead of the trio sonata, the all-pervading *sonata manner* with its three-phase orientation in the proportions of the exposition – developing – reprise sections.

The concept of Theodor W. Adorno generalizes the "life dialectic" of the world as a *two-phase dialectic* [13], the analogue of which, according to O. Markova's observations, forms a two-phase tendency of musical form generation, which puts forward in the 20<sup>th</sup> century, in the form of genre archetype, the two-phase structure of the passion liturgy in the form of a wide-ranging two-phase, two-stage interpretation of the form and drama whole in the compositions of *the classics of the last century* [8, pp. 120–142]. And the works by Dmitri Shostakovich, including his *The War Symphonies* (in development of typology of *The War Symphonies* by B. Yarustovsky), are a wonderful illustration of *the two-phase of Theodor W. Adorno*.

The chamber and instrumental legacy of the 20<sup>th</sup> century also demonstrates pronounced neo-baroque features, first of all, in the form of the series of pieces for orchestra by Arnold Schoenberg and Anton Webern, by Igor Stravinsky, the composition of which gives a blend of timbres and forms that reproduce the baroque "list by registers" and rely on the variant ratio of the structures opposed to the sonata principles of the modern-time music. Symptomatic is the *Quartet for the End of Time* (1942) by Olivier Messiaen, representing as much a singular and symbolic quality as his single and all-encompassing *Turangalila-Symphony*.

The composition of the said Messiaen's *Quartet*, which contains as if "a trio sonata plus clarinet" (violin, clarinet, cello, piano), intended to "draw a line" under the classical genre of the rationalistic image of the world, "transferring into eternity" (the

*Quartet* includes 8 parts as a sign of eternity) the musical use of the composition presented "with dissonance and unevenly", which reminds of "baroque invasions into the classics" of the *Quartet KV 370 F-dur* by Wolfgang Mozart for oboe and strings, turned into the *Concerto for Oboe and Piano* in performing practice.

Dmitri Shostakovich had a craving for the quartet genre, which in his time "replaced" the trio sonata by the level of demand for chamber and instrumental works of the composers of the First Viennese School. It is significant that Shostakovich builds his quartet stream *after* he had composed the trios (*Trio No. 1* in 1923, *Trio No. 2* in 1944): *Quartet No. 1* – in 1938, *Quartet No. 2, 3, 4, 5*, etc., in 1944, 1946, 1949, 1952, respectively ..., and *Quartet No. 15* – in 1975, as if repeating the historical path of these genres.

A true mystery for those describing the music is the finale, apparently made in a movement like the Jewish freichles. Accordingly, the question, once posed by the researchers, arises: why did the Russian composer write the *Trio* in memory of a Russian friend using Jewish thematicism and build the whole final part of the cycle on this material?

Ivan Sollertinsky's fascination by Jewish positive in the art of Europe, in all respects, played a role in the introduction of this national emblem in the music of the finale: the Jewish note of Sollertinsky's passions in Shostakovich's perception as if had brought him into the circle of the forced martyrdom of the Jewish in the Second World War. And this kind of approach to the content-meaning of Shostakovich's work matches with the spiritual and religious associations of the old sonatas and suites, for which the dance manner, in accordance with the religious intellectualism of the *chamber* music (as opposed to the sonata-suite, which is closer to the more popular church-type), did not exclude at all the spiritual and liturgical association.

**Conclusions.** The genre of trio sonata was determined in the significance of the "trio principle" (according to O. Yepyshyn), generated by the Christian symbolism of the three voices – three lines of the old church polyphony, which defined the sacred significance of the ensembles. The ensembles of four or even five musicians maintained the trio sonata principle – the *Quartet for the End of Time* by Olivier Messiaen fits into the neo-baroque tendency of the 20<sup>th</sup> century in the form of "a trio sonata for four performers". The clavier (cembalo-harpsichord, organ, and later – piano) performance of bass was in line with the church tradition of its interpretation as a support for sound. The sacred content of the piano part in the trio composition of the 19<sup>th</sup> – 20<sup>th</sup> centuries corresponded to the old-church music custom, which, on the wave of the Orthodox revival in the 19<sup>th</sup> century, acquired the symbolism of a musical memorial-commemoration of the outstanding representatives of art, as was the case in the *Piano Trio No. 2* by Dmitri Shostakovich. And the *commemorative* meaning of the *Quartet for the End of Time* by Olivier Messiaen was highlighted as the end of the classical tradition of music and existence, which occurred during the Second World War.

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