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**FORMATION OF THE SONATA GENRE
FOR ACCORDION SOLO (YEARS 1940–1960)**

653.01 – MUSICOLOGY (RESEARCH)

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The thesis was developed within the Doctoral School *Arts Studies and Culturology* of the Academy of Music, Theater and Fine Arts, Chisinau, Republic of Moldova.

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CONCEPTUAL MILESTONES OF THE RESEARCH

Timeliness and importance of the issue addressed. An important indicator in the process of academisation of the accordion is the consolidation of the repertoire by diversifying the genres approached. One of the main genres of instrumental chamber music reflecting not only the advanced level of use of the instrument's possibilities, but also opening new avenues in the development of accordion art is **the sonata**. As a philosophical-conceptual genre concentrating the aesthetic and ideological visions of the era, the sonata assimilates a wide variety of typological and interpretative approaches, adapting to different artistic and temporal contexts since 1700. Nonetheless, throughout its development the sonata interacts flexibly with other musical genres, a trend that has been accentuated over the last 150 years. Moreover, the diversity of the stylistic currents of the 20th century has also shaped the sonata's dramaturgy projecting elements and procedures of symphonic thought on the one hand and of other less regulated musical genres (e.g.: fantasy, suite) on the other. In view of the spread of *neo*-stylistic and *post*-stylistic concepts, there is a growing interest in neoclassicist and neo-folkloric trends blending traditional structures and modern compositional writing.

Despite a certain interest of musicologists in the analysis of the accordion repertoire on the one hand and the sonata genre on the other, the Sonata for Accordion Solo has not become a wide object of study (with the exception of some sporadic research by Russian and Ukrainian scholars). There is a complete lack of investigations in local musicology that would examine the issues related to the essence and specificity of treating the Sonata for Accordion genre. Thus, we can assume that until now, the defining characteristics of the Sonata for Accordion genre have not been identified and formulated, nor the particularities of its treatment in the creation of different composers and composition schools. Consequently, the need arose for an investigation that would elucidate all these issues. The number of Sonatas for Accordion composed during the seven decades of its history (the first creation dating from 1944) amounts to about 280, and it would be impossible to analyse them in a single thesis. We have decided to focus on the development of the Sonata for Accordion, where the main trends in the evolution of the genre are highlighted. It is these considerations that have determined the timeliness and importance of the issue addressed in this dissertation.

The object of study of the thesis is represented by the most emblematic Sonatas for Accordion written during the years 1940–1960, as the starting point in the valorisation of the sonata genre within the academic repertoire for this instrument.

The aim of the investigation is to elucidate the specific features of the Sonata for Accordion Solo genre in the '40s and '60s of the 20th century based on the analysis of works written by composers from Russia, Germany, USA, Czech Republic and Denmark.

The achievement of this goal provides the following **objectives**: systematization of the varieties of the accordion sonata genre in the first two decades of the post-war period from the perspective of historical evolution; highlighting the compositional procedures used in the Sonatas for Accordion Solo of the 1940s and 1960s; identifying typical and original stylistic and genre features in the works analysed herein; highlighting specific elements of compositional technique for each author.

From the point of view of **research methodology**, the complexity of the investigation has conditioned the application of numerous research methods of music science, all of which are directed towards revealing the historical-theoretical character of the study. Major attention has been paid to general-scientific methods, including induction and deduction, analysis and synthesis, the comparative method, etc.

Main scientific results submitted for the thesis defense are as follows:

1. The formation of the Sonata for Accordion Solo genre reflects the basic stylistic trends of the academic accordion repertoire in the '40s and '60s of the 20th century.
2. The development of the accordion sonata is conditioned by the complexity of the art of accordion playing, which encompasses the organological, compositional, pedagogical and interpretative spheres.
3. The canonical and acanonical models of the Sonata for Accordion Solo of the 1940s and 1960s create favourable conditions for exploiting the technical and expressive possibilities of the modern accordion concert.
4. During this period the two main types of the genre are established: *the symphonic sonata* and *the chamber sonata*, constituting the starting points for the diversification of compositional approaches and the intense development of the genre in the following decades.

The scientific novelty of the thesis lies in the first complex research focused on examining the defining features of the Sonata for Accordion Solo genre in its formative period (1940–1960), as well as the introduction into the scientific circuit of works by composers from Germany, USA, Czech Republic and Denmark. The innovative character of the work is determined by the problems of treating the Sonata for Accordion Solo genre in terms of the relationship between the evolution of the level of interpretative technique, the construction of the instrument and the specific features of the composition schools.

The results obtained contribute to the solution of an important scientific problem, which refers to the completion of the vision of the formation of the Sonata for Accordion Solo in the period 1940–1960, thanks to the investigation of the most representative samples of the genre signed by composers from Russia, Germany, USA, Czech Republic and Denmark.

The theoretical significance of the thesis is to substantiate and extend the range of scientific approaches to the study and perception of the evolutionary processes of the Sonata for Accordion Solo genre, offering the possibility of filling certain gaps in the musicological literature concerning the history of accordion performance art and the scientific valorisation of the repertoire for this instrument. Investigations in the field of the theory of musical genres, the history and theory of musical styles, the history and theory of performing art, contribute to the deepening and diversification of knowledge in the field of the theoretical valorization of the canonical and non-traditional models that the accordion sonata genre comprises. The results obtained can serve as a benchmark for further research into the development of musical genres, in particular the examination of the Sonata for Accordion genre and its development in other historical periods.

Work Application Value. The thesis materials can be used as additional information in the study of the subjects such as *Accordion Performance, History and Theory of the Performing Art, The methodology of teaching the special instrument (Accordion), Musical forms* in secondary and higher art education institutions. Analytical studies could form a methodological support, which would contribute to the efficiency of the instructional-didactic process, to the formation of professional skills and competences of young accordionists and pedagogues.

Approval of the results obtained. The thesis was developed in the Doctoral School *Arts Studies and Culturology* of the AMTFA, being discussed and recommended for presentation by the Mentoring Committee and Scientific Council of the AMTFA. Several topics elucidated in the thesis were reflected in 11 scientific papers (7 articles and 4 abstracts) presented at seminars, scientific conferences organized in Chisinau, Balti, Iasi.

Volume and structure of the thesis: introduction, three chapters, general conclusions and recommendations, bibliography out of 229 titles, 4 appendixes; 130 pages of the body of the thesis, 57 pages of appendixes.

Key words: accordion, sonata, Ceaikin Nikolai, Golub Marta, Hoch Peter, Knorr Ernst-Lothar, Lockwood Normand, Nørholm Ib, Pino Carmelo, Truhlář Jan.

THESIS CONTENT

The introduction reflects the novelty of the topic investigated and the degree of study. The aim and objectives of the thesis, the scientific novelty, the theoretical significance and the applicative value of the work, as well as information on the approval of the results obtained are also formulated here.

Chapter 1 – the Sonata for Accordion Solo as an object of scientific research: analysis of the situation in the field – brings together the analysis of a series of studies divided into three groups: those dealing with the history of the art of accordion performance and the specifics of the various schools of performing arts, those devoted to examining the general legalities of the sonata genre and the historical metamorphoses it has undergone in its development, and those focused on identifying the characteristic features of the sonata for accordion. **Sub-chapter 1.1.** proposes a reconstruction of the development of the art of accordion performance in order to define the very process of evolution of the instrument, highlighting two fundamental directions of research. The first direction includes works where the historical-social, organological aspects of accordion art are reflected in priority. Some studies take a broader approach, looking at different types of harmonics and the development of their construction in different countries of the world. In other research scholars focus their attention on a single type of harmonica – the piano accordion. The second direction is focused on the analysis of individual or national compositional style, treatment of musical genres, musical language, identification of compositional-dramaturgical features including historical-theoretical investigations of the academic repertoire for the accordion of Eastern and Western European countries.

Sub-chapter 1.2. is devoted to the analysis of the historical and stylistic development of the sonata genre. One of the fundamental directions of sonata research is represented by the theory of the musical genre, which is reflected in numerous studies by A. Korobova, M. Lobanova, E. Nazaikinski, V. Holopova, V. Tzukkerman, O. Sokolov, A. Sohor, T. Popova, M. Aranovski, L. Berezovciuk, G. Daunoravicene, A. Tsuker and others.

Among the musicologists who have carried out research into the history, theory and stylistic features of the sonata genre are W. Berger, D. Bughici, M. Nicolescu, S. Tsykrunova. The dramaturgical characteristics of the sonata form are investigated by B. Asafiev, N. Goriuhina, V. Tzukkerman, L. Mazel, E. Nazaikinski, M. Tits, T. Cernova, V. Holopova, Iu. Evdokimova and others.

Musicologists often perceive the sonata in a broader sense, encompassing all the typologies of the sonata-symphonic cycle (trio, quartet, concerto, symphony, etc.). One of the

types of the genre is played by the sonata for solo instrument. This model, as the scholar O. Sokolov [22] reports, is to a large extent a monologic genre entirely subordinated to the task of self-expression. Nevertheless, the researcher supports the idea that the sonata reflects a chamber version of the symphony. In the 20th century, the content, meaning and formative principles of the genre are modified. As researcher A. Korobova [16] notes, in the complex of gender characteristics, the predominance clearly shifts from the constructive to the semantic level. Referring to the stable and mobile features in the structure of the genre identified by M. Aranovski [10] we can establish two basic paths that the sonata follows throughout the 20th century. The first direction is represented by the absorption of the traditions of previous centuries, while the second accentuates the tendency towards the individualisation of the sonata genre, involving the multidirectional propagation of highly individualised concepts, methods and techniques.

Subchapter 1.3. contains an analytical description of the scientific literature devoted to the problems of the Sonata for Accordion Solo genre. Investigations of early works created by Russian composers are reflected in the monographs and articles of musicologists V. Bychkov, M. Imhanitsky, V. Beliakov and V. Morozov. Analyses of sonatas for accordion solo signed by Russian composers in the '70s and '80s of the 20th century appear in the studies of F. Lips, A. Malkush, V. Bychkov, A. Tymoshenko, T. Budanova, D. Ciorny, U. Mironova and others. The stylistic peculiarities of the sonatas for button accordion signed by Ukrainian composers in the period 1970–2010 are highlighted in the researches of musicologists A. Shamigov, A. Eremenko, A. Stachyevsky, A. Goncharov, E. Maltseva, V. Kartashov, O. Miroshnichenko, etc. An extensive survey of the stylistic development of the sonata for button accordion in East Slavic instrumental art is provided by the young Ukrainian scholar Yu. Radko. The problem of genre fusion in the accordion sonata (sonata+polyphonic cycle, sonata+suite, sonata+rhapsody, sonata+symphony, sonata+miniature, sonata+poem, sonata+ballad) is elucidated by A. Stachyevsky and Yu. Radko.

Sub-chapter 1.4. sets out the conclusions in Chapter 1. The literature devoted to the problems of history and theory of accordion performance art accumulated a sufficient amount of information reflecting the formation and evolution of the instrument in different countries of the world. Some research focuses on determining the characteristic features of national accordion schools, on highlighting trends in the development of academic music genres (including the sonata genre), on the analysis of individual or national compositional style.

In musicology, a solid scientific-methodological basis has been formed, which allows for a multi-aspectual examination of sonata genre models. The relevant literature defines the

notions of *musical genre* and *sonata* as subjects of historical existence and objects of theoretical perception. An important aspect in the research of the genre in question is the historical-typological approach, which reveals stable and mobile peculiarities in its structure. Such an approach offers the possibility of highlighting the trends in the evolution of the sonata at a particular stage, in our case, the formation of the sonata for accordion solo in the '40s and '60s of the 20th century.

The musicology has gathered a certain amount of information on the problems of the sonata for accordion. Most of it is due to the studies of Russian and Ukrainian musicologists. Most of the research carried out by European scholars is limited to informational material only. The historical development of the Sonata for Accordion Solo genre in the work of composers from different countries, reflecting various stylistic orientations and trends in contemporary composition, is presented unevenly. In several studies the variable correlation of stable and mobile genuistic elements in different models of the accordion sonata genre is exposed.

Following the literature review we conclude that the accordion sonatas composed in the period 1970–1980 are studied in the most detail. The works signed in the years 1940–1960, 1990–2020 are less present in musicological research, this fact justifying our addressing specifically to the period in which the first sonatas were written, the last period (1990–2020) remaining to be investigated in later studies.

Chapter 2 – The main stylistic features of the Sonata for Accordion Solo genre from the 1940s to the 1950s. The Sonata, as part of chamber music for accordion, consolidates its evolutionary path from the second half of the 20th century onwards. In the '40s and '50s of the 20th century composers from Russia, Germany, USA, Ukraine and Latvia turned to this instrumental genre.

Subchapter 2.1. covers the analysis of the first accordion sonatas by Nikolai Chaikin and Carmelo Pino. *Sonata no. 1* for accordion by N. Chaikin was the first creation of this kind in the history of accordion art. The musical language of the four parts of the Sonata fits perfectly into the classical-romantic style with the assimilation of elements of Russian traditional music. We cannot omit an essential aspect, which has not been mentioned either by musicologists who have researched the composer's work or by established performers. Here we refer to the style and content of artistic images influenced by the doctrine of socialist realism, based on „the so-called "positive hero", who – by his behaviour – should be the model of "the new type of human being", the citizen of communist society. In this way, socialist realism, far from being truly "realistic", presents life in an ideological perspective, arbitrarily transforming it into a so-called utopia” [28]. Following the analysis of the *Sonata no. 1* for accordion by N. Chaikin, we

conclude that the composer fully respects the traditions of the genre without “deviating” from the canons inherited from his predecessors.

Sonata moderne for accordion op. 2 by C. Pino – the first example of the sonata genre in the USA – is a three-part cycle, the first part of which, in sonata form, organically blends lyricism and motoric energy. Part II *Andante*, being structured in a large tripartite form with episode, brings a contrast of image, giving the musical expression nuances of lyricism. Part III – *Rondo. Allegro vivace* – presents an example of a rondo with four episodes, transitive sections and coda. As in the first two movements, the sonata’s finale is entirely dominated by the homophonic-harmonic texture. As the analysis shows, the sonata’s musical syntax and semantics do not go beyond the classical traditions, the unity of the work’s cyclic form being determined by the essence of the intonational-thematic organization.

In **Sub-chapter 2.2.** the sonatas composed by Ernst-Lothar von Knorr and Peter Hoch are being investigated. The first of the three parts of E.-L. von Knorr’s *Sonata in C* for accordion solo *Allegro moderato* is written in a large tripartite form with an episode and an inverted repeat, revealing the features of the concentric form. The thematic material is complex, combining features of modal music and peculiarities of extended tonality, sustained within the limits of linear writing. Part II *Largo* is a theme with variations on *basso ostinato*. Part III *Rondo scherzando* is performed in *ritornello* or *concerto* form. The interweaving of the ritornello’s thematic material with that of the episodes reinforces the overall monothematic quality of the form. With its neoclassical features, E. L. von Knorr’s *Sonata in C* contributes significantly to the further academicization of the accordion, as well as to the “cameralisation” of the repertoire, marking a new direction in the development of accordion performance art in the post-war period.

The Sonata for accordion by P. Hoch forms a three-part cycle with the succession of *fast* – *slow* – *fast* parts. Part I *Maestoso* is written in a variant form, based on a single theme. The perpetuation of the smooth melodic movement gives the musical discourse from part II *Molto tranquillo e ritenuto. Sehr ruhig fließend, choralartig, etwas verhalten* (*very quietly fluent, choral character, with caution*) a lyrical touch. The harsh character of the musical flow, combining the characteristics of the motor genres, creates the general atmosphere of the finale *Allegro, molto ritmico e marcato*. The predominance of neoclassical aesthetics in P. Hoch’s *Sonata* for accordion accentuates the particularities of the *chamber sonata* model.

Sub-chapter 2.3. presents the conclusions in Chapter 2. The analysis of the Sonatas for accordion solo signed by N. Ceaičin, C. Pino, E.-L. von Knorr and P. Hoch reveals two main types of the genre: **the symphonic sonata** and **the chamber sonata**. **The symphonic sonata**, being represented by the works of N. Ceaičin and C. Pino, points towards the **classical-romantic**

model of the genre, in which the compositional-dramatic solution, the specificity of the thematic material and the tempo ratio come from a single semantic invariant. In both sonatas symphonization is evident through: significant expansion of the boundaries of the content of the chamber genre and breadth of artistic concept; large-scale forms and layering of compositional structure; use of the branching system of thematic connections. Thus, the parts of the creations take on the significance of the components of the symphonic cycle, and the accordion is directed from the circumstances of chamber music to “orchestral-symphonic” parameters.

In the sonatas signed by N. Ceaikin and C. Pino the classical-romantic traditions influenced **the compositional structures**. The first parts are written in *sonata form*. The slow parts are the lyrical centres, revealing the contemplative, pastoral, psychological and philosophical aspects of the musical content. The endings, kept in *rondo* form, combine dance and cantilena features supported by the lightness and the speed of the musical sequence. The unity of the sonata’s cyclic form is determined by the essence of the intonational-thematic organization of the musical material, based on complexes of migrating intonational formulas.

The model of **the chamber sonata**, being represented by the works of E.-L. von Knorr and P. Hoch (as well as those composed in the same period by H. Degen, K. Roeseling and G. Lampe), has a predominance of **neoclassical (neo-baroque) features**. The deviation of German composers from the classical norms of sonata form led to the loss of the dramatic centre (usually concentrated in the first part of the cycle) and **the strengthening of non-conflictual concepts**. The departure from symphonic principles deprived the distinct parts of the works of their internal thematic contrast. The thematic dualism of sonata form is replaced by an intensification of the opposition between the parts, which is a defining characteristic of neo-baroque cyclical creations. E.-L. von Knorr uses the monothematic principle, giving the whole work a well-rounded construction. In P. Hoch’s Sonata, the organization of the musical material does not form a close connection between the component parts, emphasizing above all their autonomy.

In the works of the German composers E.-L. von Knorr and P. Hoch, the neoclassicist aesthetic, generating distinctive revivals of the polyphonic variation procedures and contrapuntal forms typical of the baroque era, had a significant influence on **compositional structures and musical language**. The predominance of polyphonic writing in the works of E.-L. von Knorr and P. Hoch (as well as in those composed by H. Degen, K. Roeseling) proved to be unknown to representatives of other national schools of composers in the '40s and '50s of 20th century (we refer primarily to the Russian and American schools). Both works have common characteristics, such as: the takeover of baroque musical genres; clarity, balance of pre-classical form and

sobriety of architecture; the contestation of subjectivity and the renunciation of excessive emotionality; the avoidance of extremes of tempo and dynamics; the restrained facture; the persistence of rhetorical figures; the rationality evident in the choice of means of expression.

Through the creations of C. Pino, E.-L. von Knorr and P. Hoch **the multitimbral sound palette of the accordion** is exploited. In most cases, the presence of *tutti* and *harmonium* registers gives the themes orchestral breadth. The timbral palette of the instrument reflects not only the character of the musical themes, but also shapes the architecture of the sonatas.

Chapter 3 – Individualization of artistic concepts in Sonatas for accordion solo in the period of 1960 years. In addition to countries with some experience in sonata for accordion (such as Russia, Germany, USA, etc.), during the '60s of the 20th century a quantitative growth and an extension of the genre towards new composition schools, such as the Dutch, Danish and Czech ones, was noticed.

Sub-chapter 3.1. covers the analysis of the accordion sonatas by Normand Lockwood and Marta Golub. Representing a tripartite cycle, none of the component parts of N. Lockwood's *Sonata-fantasia* reflect the features of a *sonata allegro*. If part I bears an obvious introverted character, then the second contrasts significantly, moving from the inner to the outer plane, from the serious to the joking. The musical language of the finale *Adagio serioso* is conditioned by linearism and modal compositional writing, contrapuntal procedures and baroque rhetorical figures. Thanks to the artistic conception and experimentation with the archetypes of the sonata and fantasy genres, N. Lockwood's *Sonata-fantasia* for accordion succeeds in marking and at the same time in anticipating some of the trends that will take shape and become widespread from the 1970s onwards.

As in most instrumental cycles consisting of two parts opposed in movement and expression, in *Sonata no. 2* M. Golub solves the problem of construction by means of thematic, facture and tempo contrast (*Largo – Allegro non troppo*). By turning to the bipartite cycle, treated as a result of the individualization of the artistic conception, the composer moves away from the traditions of the symphonized sonata and anticipates the features of chamber music of the genre, which have become increasingly visible since the 1970s.

In **Sub-chapter 3.2.** the sonatas composed by Jan Truhlář and Ib Nørholm are being investigated. The persistence of the chromatic intonations highlights the thematic specificity of the *Sonata* for accordion op. 24 by J. Truhlář. Part I *Allegro ma non troppo* is a sonata form, pierced by the motoric energy that prevails in all its sections. Part II *Andante disperato*, reflecting the lyrical center of the sonata, contrasts with the intonations characteristic of the motor genres, which determine the general atmosphere of III-rd part. With this opus the Czech composer not

only broadens the conceptual-artistic scope of the accordion sonata genre, but also significantly expands the technical and expressive possibilities of the instrument, focusing largely on the timbral play of the left keyboard (*F.B.* and *S.B.*)¹.

Sonata for Accordion op. 41 by I. Nørholm is a three-part cycle with alternating tempo *Moderato – Adagio – Andante – Allegro*. Part I is performed in a free-parcursive form, dictated by improvisatory musical manifestations. The emotional sphere of part II is directed more towards inwardness and introversion than outwardness and action, complementing the artistic images of Part I. Part III is articulated in an untreated sonata form. The lack of intense thematic development creates a balance between the predominance of the improvisational display of the earlier parts and the expository one of the finale, clearly highlighting some specific features of neoclassicism. Thanks to his innovative treatment of the accordion, I. Nørholm succeeds in highlighting and broadening the expressive qualities that remained unexplored at the time, not only in the accordion sonata genre, but also in the academic-chamber repertoire for this instrument.

Sub-chapter 3.3. contains the conclusions to Chapter 3. Analysis of the sonatas for accordion composed by N. Lockwood, M. Golub, J. Truhlář and I. Nørholm demonstrate a number of aspects specific to the academic accordion repertoire in the '60s of the 20th century. One of these manifests itself in **the interdependent relationship between compositional creation and performance art**. Accordionists stimulate the creative explorations of composers, a process that has led to the supplementation of concert and pedagogical repertoire. Artistic collaborations gave composers the opportunity to consider the needs and possibilities of accordion performance art at that time. Nevertheless, the skills of the instrumentalists influenced both the selection of the technical, expressive means of the concert accordion and the general character of the music.

Individualisation of artistic conception is another important feature that becomes very pronounced in each work examined. Thus, M. Golub's *Sonata No. 2*, with its positive energy, is characterized by an optimistic perception of the world, typical of the aesthetics of classicism and socialist realism. The work, having a clear instructive-didactic purpose, is distinguished by its accessibility and traditionalism, without claiming an innovative artistic conception.

In the *Sonata* op. 24, J. Truhlář convincingly exposes the problems of human existence and the lyrical hero's soulful experiences, depicting a confrontation of two conceptual-imagistic

¹F.B. / B.B. – free-bass system / bariton bass. S.B. – stradella bass system / standard bass

spheres. The first one emphasizes the diabolical, the cruelty of reality, clearly highlighting the caricatured, grotesque side. The second reflects the various states of mind of the lyrical hero such as pain, suffering, despair, anxiety.

Thanks to the emotional and imagistic sphere, the works composed by N. Lockwood and I. Nørholm can be classified as chamber sonatas, as introverted, philosophical-psychological cycles. N. Lockwood's *Sonata-fantasia* is permeated by a pronounced meditative character. Energy is directed towards inwardness and contemplation. The contrast of the imagistic spheres is reflected by the balanced emotional state of the hero as opposed to the trivial comic or grotesque. Both sides are largely dictated by the peculiarities of neoclassical aesthetics.

In I. Nørholm's *Sonata* op. 41 the predominance of pronounced subjectivity is underpinned by expressionist aesthetics. The dramatic conflict is represented by the confrontation of two antagonistic spheres that accentuate the features of the avant-garde. In this context, we cannot fail to point out the association of this current with the succession and combination of the diametrically opposed archetypes of neoclassicism and expressionism that are evident in the work of the Danish composer.

Sonata form remains an indispensable form in the works of M. Golub, J. Truhlář and I. Nørholm. Its most intense use is in J. Truhlář's *Sonata* op. 24 (parts I and III), in which the symphonic tendency of the instrumental cycle also manifests itself.

In the bipartite cycle, M. Golub gives the finale (representing the centre of gravity of the creation) the form of *a sonata with rondo features*, avoiding template formulas. The principle of alternating *chorus – episode* is taken from the rondo form. The elements of the refrain also form the intonational basis of the coda.

In addition to the free forms, I. Nørholm uses *the untreated sonata form* at the end of the cycle. The absence of treatment does not exempt the thematic material from the developmental element. Ignoring intense thematic development creates a balance between the predominance of the flexible, improvisational display of the earlier parts and the expository one of the finale. The tradition of using untreated sonata form in the slow parts of the sonata cycle does not prevent the composer from using this construction in the *allegro* finale.

The works analysed are also relevant in terms of **musical language features**. The sonatas of the '60s of the 20th century denote both classical-romantic musical thematics and procedures of contemporary compositional writing. The musical language of M. Golub's *Sonata No. 2* to a large extent reveals the stylistic features specific to the Russian composition school of that period: traditional ways of using means of expression, thematics within the limits of the diatonic, etc.

In its *Sonata* for accordion op. 24, J. Truhlář organically fuses diametrically opposed stylistic archetypes. In this case, we refer primarily to the features of neoclassicism that represent “a spirit of balance and restraint” and the spiritual attitudes of Romanticism. Reserved sensitivity is replaced by romantic emotional “outbursts”. Nevertheless, it should be noted that the segmental highlighting of the particularities of dodecaphonic technique is not a priority in the work of the Czech composer.

In N. Lockwood’s work, the characteristics of the musical language are conditioned by the parameters of neoclassicism: the perpetuation of rhetorical figures; the outlining of the particularities of extended tonality, modal and linear compositional writing; the treatment of thematic material by means of contrapuntal procedures; the avoidance of tempo and dynamic extremes, etc. In I. Nørholm’s *Sonata* op. 41, the melodic generates a fragmented and unstable environment, enunciating the predominance of expressionistic thematic features.

The sonatas of the '60s are distinguished **by the instrumentation** (we refer to the technical and expressive possibilities of the accordion: the pitch of both keyboards or three in some cases, the timbral palette) available to accordion players at that time. The works written by M. Golub and I. Nørholm are predestined for the button accordion, while the works of N. Lockwood and J. Truhlář are written for the piano accordion. The expressive possibilities of *S.B.* and *F.B.* are intensively used by J. Truhlář and I. Nørholm, and M. Golub and N. Lockwood are constrained by the limitations of *S.B.*

In terms of their **treatment of the accordionistic facture**, all four of the sonatas analysed reflect both the established characteristics of the accordion writing of the '40s and '50s of the 20th century and the new technical procedures of the contemporary concert accordion. M. Golub’s *Sonata No. 2* lacks the complex technological methods of exposing the musical fabric. In the creations of N. Lockwood, I. Nørholm and J. Truhlář, some of the discoveries of the two (sometimes three) keyboards are noticeable, which outline a new page in the history of the development of the technical and expressive possibilities of the contemporary accordion. The innovations of the facture consist in combining the usual types (homophonic, polyphonic, heterophonic) in various combinations with new means of musical language. By means of homophonic-harmonic and polyphonic exposition J. Truhlář creates an equal weighting, a balance of the three keyboards of the multitimbral accordion. The avant-garde, timbral experiments of the composer I. Nørholm generated a kaleidoscopic trace of both the form and the facture, sometimes causing the sensation of stereophonic sound space in *Sonata* op. 41.

In the sonatas composed during the 1960s, **the timbral palette of the accordion** continues to play an important role in shaping and organizing the musical language. Of the four

creations analysed, the colouring of the timbral registers reflects its expressiveness on the works signed by N. Lockwood, J. Truhlář and I. Nørholm.

The sonatas for accordion signed by M. Golub, N. Lockwood, I. Nørholm and J. Truhlář are relevant examples of the academic accordion repertoire of the '60 of the 20th century, which reflects and integrates the composition schools in accordion performance art.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

The scientific problem solved in the present thesis, which concerns the completion of the platform for the constitution of the sonata for accordion solo between the 1940s and the 1960s, has provided an opportunity to substantiate and expand the range of scientific approaches to the study and perception of the evolutionary processes of the instrumental genre within the history and theory of accordion performance art. Following the process of investigation of the most representative creations of the period, the following conclusions can be drawn:

1. Sonata for accordion, being an indispensable component of the concert and teaching repertoire, is conditioned by the complexity of the accordion art, which encompasses the organological, compositional, pedagogical and interpretative spheres.

2. The Sonata for accordion solo in its formative period outlines two main types of the genre: **the symphonic sonata** and **the chamber sonata** reflecting some of the basic stylistic trends of the academic accordion repertoire of the '40s and '60s of the 20th century – classicism, romanticism, neoclassicism, expressionism. **The symphonic sonata** points towards the Classical-Romantic model (N. Ceaikin and C. Pino) and towards the fusion of the diametrically opposed archetypes of Neoclassicism and Romanticism (J. Truhlář). **The chamber sonata** has classicist (M. Golub), neo-baroque (E.-L. von Knorr, P. Hoch and N. Lockwood) and expressionist (I. Nørholm) features.

3. Most of the works composed in the '40s and '60s of the 20th century retain **the traditional tripartite construction**, but with a strong tendency towards particularization (E.-L. von Knorr, C. Pino, P. Hoch, N. Lockwood, I. Nørholm).

4. **Sonata form** remains an indispensable form in the works of N. Ceaikin, C. Pino, J. Truhlář, M. Golub (*sonata form with rondo features*) and I. Nørholm (*sonata form without treatment*). The predominance of bipartite and tripartite forms and the absence of the sonata form in some cycles (E.-L. von Knorr, P. Hoch, N. Lockwood) marks the return of the indeterminate meaning of the term *sonata* (creation intended for instruments).

5. The tendency to blur the classical canons of the accordion sonata genre leads to **the emergence of the mixed genre** from the '60s of the 20th century onwards. The first examples of

the fusion of the sonata with the improvisational features of fantasy are seen in the works of N. Lockwood and I. Nørholm. Through the bipartite sonata M. Golub suggests an allusion to the baroque instrumental cycle (prelude and fugue, fantasy and fugue, etc.).

6. The musical language of the creations signed by N. Ceaikin, C. Pino and M. Golub is based on classical-romantic thematics, on the traditional perception of the musical theme and the general forms of movement. The means of the major-minor system enriched with various modes are predominantly used in the intonational-thematic organization of musical material.

In the works composed by E. L. von Knorr, P. Hoch, N. Lockwood, J. Truhlář and I. Nørholm, the ability of the accordion to assimilate modern compositional writing is eloquently demonstrated. In most of the nominated sonatas the fusion of several compositional techniques (dodecaphony, modalism, linearism) can be heard. The stylistic tendencies of the German composers established by the neoclassicist aesthetics imply a correlation of the contrapuntal forms typical of the baroque era with expanded tonality, the features of linear and modal writing.

In N. Lockwood's sonata, the musical language is marked by elements of modalism, linearism and the peculiarities of dodecaphonic technique. In addition to the compositional processes mentioned, the succession or combination of diametrically opposed archetypes contributes to determining the musical content: neoclassicism and expressionism in I. Nørholm, neoclassicism and romanticism in the work of J. Truhlář.

7. Through accordion performance art and the Russian, German, American, Czech and Danish composition schools, the contemporary concert accordion is represented by a wide range of expressive and technical means. In the sonatas composed by N. Ceaikin, C. Pino, M. Golub and J. Truhlář, the totality of the interpretative procedures based on various combinations of scales and arpeggios, chordal and intervallic expositions, chromatic tempos, melodic lines, presuppose an advanced level of virtuosity. In the works of N. Ceaikin, C. Pino and M. Golub, the thematic "charge" is largely supported by the right keyboard departure. This feature is conditioned by the predominance of the homophonic-harmonic facture and the potential of the *S.B.* system. In the case of J. Truhlář's sonata, a balance of the three keyboards is noticeable, their possibilities being equally exploited.

In the works signed by E. L. von Knorr, P. Hoch, N. Lockwood and I. Nørholm, the treatment of the accordionistic facture and the specificity of the musical language do not generate an advanced level of dexterity. In the creations of German composers, the polyphonic specificity of the instrument is profiled. Thanks to the perpetuation of contrapuntal procedures (especially in P. Hoch's sonata) the technical and expressive possibilities of *F.B.* are greatly expanded. In N. Lockwood's *Sonata-fantasia* the features of dodecaphonic and linear writing

influence the improvisatory exposition supported by *S.B.*'s timbral spectrum. Thanks to the avant-garde musical language and timbral experiments, I. Nørholm makes intense use of the tuning fork of the three keyboards (especially the right fretboard and the *F.B.* system).

8. The accordion's multitimbral sound palette is exploited by the German, American, Czech and Danish composition schools. The semantic-imagmatic content of the sonatas is supported by three main functions of the timbral registers: coloristic, dynamic-factual and structural organization. In the works of composers C. Pino, E.-L. von Knorr, P. Hoch, N. Lockwood, J. Truhlář, the timbral capacity of the instrument manifests primarily the dynamic-factual and structural organization, highlighting the architecture and structure of the forms. In I. Nørholm's work, the thematic segmentation, kaleidoscopic exposition of form and facture are supported by features of coloristic function and structural organization.

Thus, the means of contemporary compositional techniques and the expressive possibilities of the multitimbral accordion, which were reflected in the sonatas of the '40s and '60s of the 20th century, create favourable conditions for an intense development of the genre in the following decades.

RECOMMENDATIONS

1. Extension of the analytical studies in the sphere of accordion sonata, directed towards the creations of the '40s and '60s of the 20th century that have not been researched in this thesis.

2. The interpretative exploitation of the works analysed in the thesis, as well as the diversification of the concert and teaching repertoire by studying other sonatas composed in the period covered by this thesis.

3. Further research including comparative studies of accordion sonatas, covering the years 1970–2020.

4. Diversifying the scientific issues of further studies by investigating the programmatic sonata, analysing the specifics of the accordion sonata in various compositions, examining mixed genres (*sonata-ballad*, *sonata-poem*, *sonata-fantasy*, etc.).

5. The use of scientific research results as additional teaching material in the study of the subjects such as *Accordion Performance*, *History and Theory of the Performing Art*, *The methodology of teaching the special instrument (Accordion)*, *Musical forms* in secondary and higher art education institutions.

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ADNOTARE

Calmîș Dumitru. Constituirea genului de sonată pentru acordeon solo (anii 1940–1960). Teză pentru obținerea gradului științific de doctor în arte, specialitatea 653.01 – Muzicologie (cercetare). Chișinău, 2021.

Structura tezei: introducere, trei capitole, concluzii generale și recomandări, bibliografie din 229 de titluri, 4 anexe; 130 pagini ale textului de bază, 57 pagini de anexe.

Cuvinte-cheie: acordeon, sonata, Ceaikin Nikolai, Golub Marta, Hoch Peter, Knorr Ernst-Lothar, Lockwood Normand, Nørholm Ib, Pino Carmelo, Truhlăr Jan.

Scopul investigației constă în elucidarea trăsăturilor specifice ale sonatei pentru acordeon solo la etapa de constituire a genului în perioada anilor '40–60 ai sec. XX în baza analizei creațiilor semnate de compozitori din Rusia, Germania, S.U.A., Cehia și Danemarca.

Obiectivele tezei cuprind: sistematizarea varietăților genului de sonată pentru acordeon în primele două decenii ale perioadei postbelice din perspectiva evoluției istorice; evidențierea procedurilor componistice utilizate în sonatele pentru acordeon solo din anii 1940–1960; identificarea trăsăturilor stilistice tipice și originale ale genului în lucrările analizate; reliefarea elementelor specifice ale tehnicii componistice pentru fiecare compozitor în parte.

Noutatea și originalitatea științifică a tezei constă în realizarea în premieră a unei cercetări complexe axate pe examinarea trăsăturilor definiției ale genului de sonată pentru acordeon solo din perioada de constituire a acestuia (anii 1940–1960); introducerea în circuitul științific a unor creații mai puțin studiate, semnate de compozitorii din Germania, S.U.A., Cehia și Danemarca. Originalitatea demersului științific este determinată de problemele de tratare a genului de sonată pentru acordeon solo sub aspectul relației dintre evoluția nivelului tehnicii interpretative, a construcției instrumentului și a trăsăturilor specifice ale diferitelor școli componistice.

Rezultatele obținute contribuie la soluționarea unei probleme științifice importante ce se referă la întregirea viziunii asupra etapei de constituire a sonatei pentru acordeon solo din perioada anilor 1940–1960, grație investigației celor mai reprezentative mostre ale genului semnate de compozitorii din Rusia, Germania, S.U.A., Cehia și Danemarca.

Semnificația teoretică constă în fundamentarea și extinderea gamei de abordări științifice în sfera studierii și percepției proceselor evolutive ale genului de sonată pentru acordeon, oferind posibilitatea de a completa anumite lacune din literatura muzicologică ce vizează istoria artei interpretative acordeonistice și valorificarea științifică a repertoriului pentru acest instrument.

Valoarea aplicativă a lucrării. Materialele tezei pot fi utilizate în calitate de informații suplimentare în studierea disciplinelor *Istoria și teoria artei interpretative la acordeon*, *Metodica predării instrumentului special (acordeon)*, *Forme muzicale*, în cadrul instituțiilor de învățământ artistic mediu și superior. Studiile analitice ar putea forma un suport metodologic ce va contribui la eficientizarea procesului instructiv-didactic, la formarea abilităților și competențelor profesionale ale tinerilor acordeoniști.

Implementarea rezultatelor științifice. Rezultatele studiului au fost reflectate în 11 lucrări științifice – 7 articole și 4 rezumate – cu volum total de 5,1 c.a., publicate în urma prezentării de comunicări în cadrul a 7 întruniri științifice.

АННОТАЦИЯ

Калмыш Дмитрий. Становление жанра сонаты для аккордеона соло (1940–1960 гг.). Диссертация на соискание ученой степени доктора искусствоведения по специальности 653.01 — Музыкаведение. Кишинев, 2021.

Структура диссертации: диссертация включает введение, три главы, основные выводы и рекомендации, библиографию из 229 наименований, 4 приложения; 130 страницы основного текста, 57 страниц приложений.

Ключевые слова: аккордеон, соната, Чайкин Николай, Голубь Марта, Хох Петер, Кнорр Эрнст-Лотар, Локвуд Норманд, Норхольм Иб, Пино Кармело, Трухларш Ян.

Цель исследования – выявить особенности сонаты для аккордеона соло на этапе становления жанра в 40–60-е годы XX века на основе анализа произведений композиторов России, Германии, США, Чехии и Дании.

В задачи диссертации входят: систематизация разновидностей жанра сонаты для аккордеона в первые два десятилетия послевоенного периода; характеристика композиционных приемов, использованных в сонатах для аккордеона соло 1940–1960 гг.; идентификация типичных и оригинальных жанровых и стилистических черт в анализируемых произведениях; определение специфических особенностей композиторской техники каждого автора сонат.

Новизна и научная оригинальность диссертации: это первое комплексное исследование, сфокусированное на изучении определяющих черт жанра сонаты для аккордеона соло в период 1940–1960 гг.; введение в научный обиход произведений композиторов Германии, США, Чехии и Дании. Оригинальность работы определяется подходом, синтезирующим сведения об эволюции конструкции инструмента, о развитии исполнительской техники и об особенностях композиторских поисков.

Полученные результаты способствуют решению важной научной проблемы, связанной с созданием обобщающего представления о жанре сонаты для аккордеона соло в период ее становления (1940–1960), благодаря исследованию наиболее показательных образцов жанра, принадлежащих композиторам России, Германии, США, Чехии и Дании.

Теоретическая значимость состоит в обосновании расширенного подхода к изучению эволюционных процессов в области жанра сонаты для аккордеона, что дает возможность заполнить определенные пробелы в музыковедческой литературе по истории исполнительского искусства на аккордеоне и научному освоению репертуара для этого инструмента.

Практическая значимость работы. Материалы диссертации могут быть использованы в качестве дополнительной информации при изучении дисциплин *История и теория исполнительского искусства на аккордеоне*, *Методика обучения игре на аккордеоне*, *Музыкальная форма* в средних и высших музыкальных учебных заведениях. Аналитические исследования могут стать методологической базой, которая способствовала бы оптимизации учебно-дидактического процесса, формированию профессиональных качеств и компетенций молодых аккордеонистов.

Внедрение научных результатов. Результаты исследования нашли отражение в 11 научных публикациях – 7 статьях и 4 тезисах – общим объемом 5,1 п.л., опубликованных на основе представления докладов на 7 научных конференциях.

ANNOTATION

Calmish Dumitru. Formation of the sonata genre for accordion solo (years 1940–1960). Thesis for degree of Doctor of Arts, specialty 653.01 – Musicology. Chisinau, 2021.

Thesis structure: introduction, three chapters, general conclusions and recommendations, bibliography of 229 titles, 4 annexes; 130 pages of basic text, 57 pages of annexes.

Key words: accordion, sonata, Tchaikin Nikolai, Golub Marta, Hoch Peter, Knorr Ernst-Lothar, Lockwood Normand, Nørholm Ib, Pino Carmelo, Truhlář Jan.

Purpose of the research is to elucidate the specific features of sonata for accordion solo at the state of genre formation during '40-60s of 20th century based on the analysis of the creations signed by composers of Russia, Germany, USA, the Czech Republic and Denmark.

Objectives of the thesis: systematization of sonata genre variety for accordion in the first two post-war period from the perspective of historical evolution; highlighting the compositional techniques used in sonatas for accordion solo during 1940–1960; identification of stylistic features typical and original for the sonata genre in the analyzed works; enumeration of elements specific to the compositional technique for each composer individually.

Novelty and scientific originality of thesis consists in realizing for the first time a complex research centered on the examination of defining features of sonata genre for accordion solo during its formation period (1940–1960 years); introducing in the scientific circuit creations less studied, signed by composers of Germany, USA, the Czech Republic and Denmark. The originality of scientific research is determined by the matters of treating the sonata genre for accordion solo under the aspect of relation between the evolution of interpretative technique, instrument's construction level and the specific features of different compositional schools.

Achieved results will contribute to the settlement of an important scientific matter related to the integration of the view about the formation of sonata for accordion solo during 1940–1960, due to the study of the most representative samples of genre signed by composers of Russia, Germany, USA, the Czech Republic and Denmark.

Theoretical significance consists in substantiating and spreading the range of scientific approaches in studying and perceiving the evolution processes of sonata for accordion, offering the possibility to complete some lacunae of the musicology literature as for the history of accordion interpretative art and the scientific reevaluation of the repertory for this instrument.

Applicative value of the research. The materials of the thesis may be used as additional information in studying the disciplines as *History and theory of accordion interpretative art*, *Methods of teaching the special instrument (accordion)*, *Musical forms*, within the secondary and superior education institutions. The analytical studies may form a methodological support contributing to streamlining the training-didactic process, forming professions skills and competences in young accordionists.

Implementation of scientific results. The results of the research were reflected in 11 scientific works – 7 articles and 4 summaries – following the presentation of communications within 7 scientific meetings.

CALMISH DUMITRU

**FORMATION OF THE SONATA GENRE
FOR ACCORDION SOLO (YEARS 1940–1960)**

653.01 – MUSICOLOGY (RESEARCH)

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