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PRACA DOKTORSKA

*Twórczość fortepianowa Dymitra Kabalewskiego.
Neoklasycyzm czy Socrealizm?
Analiza stylu w oparciu o trzy sonaty fortepianowe.*

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Abstract

The topic of my doctoral thesis is the recording and description of three piano sonatas of Dmitry Kabalevsky. The main assumption of this dissertation is to solve the problem of the stylistic affiliation of Dmitry Kabalevsky and to determine the artistic value of his piano works. These reflections are based on three piano sonatas, which constitute a very important part of his legacy. In my research on the sound material of the Kabalevsky's sonatas I use the methods: historical, analytical and comparative. The descriptive part of this doctoral thesis consists of four chapters, together with the introduction and final conclusions.

The first chapter presents the musical and social-political conditions in Russia at the beginning of XX century. In the second chapter I introduce certain features of socialism and their place and meaning in the whole range of styles and stylistic tendencies of the XX century. The third chapter contains the biographical part and characterization of works of Dmitry Kabalevsky. Chapter four is dedicated to the formal analysis of the three piano sonatas of Dmitry Kabalevsky, as well as, showing some characteristics which determine their stylistics. The ending concludes my considerations and shows final conclusions and comments.

Kabalevsky, in a very particular social-political situation has made his life and artistic choice. This choice forced him to make his art according to the spirit and ideology of the communist party. Were his works, created in the ideology of social realism and deprived of modern music's stylistic tendency and composition technique, not valuable artistically, I definitely disagree, and I base my position on the deep analysis of Kabalevsky's works, especially the piano, which is represented by the three sonatas. Music was this field of art, which was least vulnerable to the ideological or political indoctrinations. Therefore, it wasn't such a great propaganda instrument as literature, films, theatre, visual arts, photography, posters or architecture. In this field, only some of the music disciplines were used, such as: opera, vocal-instrumental works, choral pieces and songs; verbal-musical genres telling about revolutionary ideologies, hailing the leaders and glorifying the efforts of working class. Therefore, the great popularity of songs. Instrumental music, including piano, couldn't verbalise these parts of propaganda. Nevertheless, all of the art forms had to meet certain criteria: simplicity and easiness of perception. Therefore, it was easy to explain the fact that Dmitry Kabalevsky, consciously, based his works on classical and neoclassical forms, and neoromantic on some level, since these two directions have a lot in common. As a result of my in depth inquires, I can assume that Kabalevsky's artistic legacy, especially his instrumental works, including the piano pieces, belong to the neoclassical period and have all of its features.

In this work I will try, based on the three sonatas, to show the musical stylistics of his works and composition technique. The first of sonatas was created in 1927, since Kabalevsky was still a student, second in 1945 and the third one in 1946. The first sonata, as a youthful piece isn't commonly known. However, the second and third ones show composer's maturity. All

of the three pieces show common characteristics of Kabalevsky's works. Based on classical structure of sonata, he was looking for very clear harmonical solutions. Using half-tone waveforms, combining major and minor chords, upper and lower registers unison, augmentations, rhythmic diminution, strong chromaticization and frequent modulations, as well as bitonal structures - he tried to avoid monotony and make his works interesting but easy to perceive.

Kabalevsky wasn't an innovator and he didn't aspire to be one, but certainly in his work he met the conditions that allow his creative achievements to be called the term often used in the 20th century - stylistic synthesis, which means relationships with different styles. Using the structure of classical sonata Kabalevsky put in them repeating and easy to remember melodies, vivid rhythm, making them easily understandable for a wider audience and thus meeting the basic assumptions of the socialist realist musical work. Thus, Kabalevsky was a composer who in his works implemented socialist realist doctrine by means of classical form and classical means of musical expression enriched with typically Russian, pathetic emotionalism and emotional lyricism.