

„Expressive categories of Guillaume Lekeu's music language on the exemple of Violin and Piano Sonata G major”

Abstract

Guillaume Lekeu's violin and grand piano sonata is a fascinating piece. It contains diverse, sometimes even extremely, emotional qualities which are arranged in logical structures.

Issues examined in this dissertation's analytical part clarify rules of functioning in multidimensional sound reality in Lekeu's works. Conclusions constitute a summary of detailed description of sound matter. They also define textural context as a decisive component in managing scale of emotions in music and give it a priority meaning.

Characteristic of expression's shades is a key to understanding sound language of Guillaume Lekeu. Because of large concentration of varied elements in piece's structure, this language may not be easily understandable when first introduced to. Defining structural detail's location is tantamount to generating proper expressive qualities and what follows is a development of logical interpretation. While working on Lekeu's Sonata, knowledge should precede intuition. Understanding of composer's life and work is a must as it constitutes a peculiar guide to sound esthetics' complexity. Ambiguity of 19-th century composers' work valuation may encourage commentator to become more closely acquainted with musicological literature. This pattern of action should be ever-present in every process of working on a musical piece as it broadens one's knowledge and implements all aspects, often antic ones, of performance tradition.

Lekeu's violin and grand piano sonata ought to take its rightful place in concert repertoire. Besides self-evident problems of technical nature, chamber aspect is of upmost importance - piece's texture requires simply perfect understanding between both performers, synchronized breathing in phrases and joint effort in creating expressive qualities. It is an obvious statement when it comes to any chamber literature but in this case it is a main condition of creating an interpretation that could withstand the test of structural complexity.

Guillaume Lekeu's work, still not fully discovered, requires performer to display both great sensitivity and logical perception of musical matter. I hope that this dissertation will aid future performers in their search of comprehensible interpretation that would also be rich with expression.