

**FORMATION OF THE GENRE OF CLAVIER SONATA IN AUSTRIA:
SONATAS BY LEOPOLD KOZELUCH
(FROM THE MUSIC COLLECTION OF THE RAZUMOVSKYS)**

**FORMAREA GENULUI SONATEI PENTRU CLAVECIN ÎN AUSTRIA:
SONATE DE LEOPOLD KOZELUCH
(DIN COLEȚIA DE NOTE A FAMILIEI RAZUMOVSKY)**

NATALIA SVYRYDENKO¹,
candidate of Art History, Associate Professor,
Kyiv Borys Grinchenko University

<https://orcid.org/0000-0001-5109-1334>

CZU [780.8:780.616.31.082.2]:781.6

[780.8:780.616.433.082.2]:781.6

DOI <https://doi.org/10.55383/amtap.2023.1.02>

The article examines the period of European culture associated with the formation of the Viennese Classical School in Austria. The transition of music from the baroque to the classical style in the second half of the 18th century was marked by the work of some composers, whose works received various names of stylistic movements, such as "Storm and Wind", or names specific to the style of orientation of these movements – gallant, sentimental or mixed. A special place in the constellation of composers from this period belongs to Leopold Kozeluch (1747-1818), Czech by origin, who received a selected education in Prague and Vienna, being a student of F. Dušek and A. Salieri. Later, Leopold Kozeluchva occupied a place of honor in Austrian musical culture.

Among the numerous works for harpsichord and other instruments signed by Leopold Kozeluch, the Three Sonatas dedicated to Princess Liechtenstein are of particular interest, due not only to the musical material of the sonatas themselves, which reproduce the solemn theme of J. Brahms' work, but also, directly, to the person to whom they are dedicated – the Princess of Liechtenstein. The Three Sonatas in three movements can form an integral cycle, determined by the internal logic of the unfolding of the events, but they can also be interpreted separately, undoubtedly representing significant individual artistic values.

Keywords: genre, sonata, classical

Articolul examinează perioada culturii europene, asociată cu formarea Școlii clasice vieneze din Austria. Trecerea muzicii de la stilul baroc la cel clasic în a doua jumătate a secolului XVIII a fost marcată de opera unor compozitori, ale căror lucrări au căpătat denumiri diverse de mișcări stilistice, precum „Furtună și avânt”, sau denumiri specifice stilului de orientare a acestor mișcări – galante, sentimentale sau mixte. Un loc aparte în pleiada compozitorilor din această perioadă îi revine lui Leopold Kozeluch (1747-1818), ceh de origine, care a primit o educație aleasă la Praga și Viena, fiind elevul lui F. Dušek și al lui A. Salieri. Mai târziu, Leopold Kozeluchva ocupa un loc de cinste în cultura muzicală din Austria.

Printre numeroasele lucrări pentru clavecin și alte instrumente semnate de Leopold Kozeluch prezintă un interes deosebit cele Trei Sonate dedicate prințesei Liechtenstein, datorită nu numai materialului muzical al sonatelor în sine, care redă tematismul solemn al operei lui J. Brahms, dar și, nemijlocit, persoanei căreia îi sunt dedicate – Prințesei de Liechtenstein. Cele Trei sonate în trei părți pot forma un ciclu integru, determinat de logica internă a derulării evenimentelor, dar pot fi interpretate și separat, reprezentând, fără îndoială, valori artistice individuale semnificative.

Cuvinte-cheie: gen, sonată, clasic, clavecin, pianoforte, romantism

Foreword

The sonata genre appeared during the Baroque, but as a solo chamber genre acquired its true purpose in Austrian harpsichord music at the turn of the 18th and 19th centuries. The early sonatas

¹ E-mail: nat.sviridenko@gmail.com

appeared in the “gallant”, later in the “sentimental”, and then in the “new”, “anti-baroque” styles in the work of composers of the pre-classical period, namely in the divertissement sonatas of Georg Christoph Wagenseil (Wagenseil Georg Christoph; 1715-1777). The assertion of the sonata genre in the 50-60s of the 18th century occurred simultaneously with other instrumental genres – symphony, string quartet, clavier trio, chamber instrumental sonata, and also influenced everyday instrumental genres – the divertissement, serenade, cassation, song and dance. The listed genres are reflected in the works of composers of the Early Viennese School, such as Anton Gaetan Adlgasser, Franz Aspelmeier, Joseph Haydn, Ignaz Holzbauer, Karl Ditters von Dittersdorf, Leopold Mozart, Anton Filz and others [1].

In the last decades of the 18th century the sonata genre goes beyond home music-making and a new type of sonata is being formed – the “concert”, larger than the previous ones and more virtuosic, with a certain conceptuality, which made it possible for the modest genre to rise to a higher level, such genres as the concerto and symphony.

Of particular interest in this regard are the works of this genre by the most famous Viennese composer in his time – Leopold Kozeluch.

Some information about L. Kozeluch

Leopold Kozeluch was born on July 26, 1747 in the town of Velvary in Bohemia in the family of the tailor Antonin Bartholomew Kozeluch. He received his initial information about music in his hometown from the school teacher Antonin Kubik, then moved to Prague, where he studied with his cousin, Jan Antonin Kozeluch, the Jesuits in Brenitsa and received his further education in Vienna. There, his teachers were outstanding composers – Christoph Willibald Gluck, Florian Gassmann and Antonio Salieri [2].

After studying in Vienna, he returned to Prague, where, along with studying music – composition and playing the clavier with Frantisek Xaver Dusek (since 1768), he entered the gymnasium, then studied law. Later, he focused exclusively on music.

In Prague, L. Kozeluch worked for 30 years as an accompanist of St. Vitus Cathedral and at the same time and longer – for 40 years as an organist of the Strahov Monastery.

L. Kozeluch began his career as a composer as the author of ballet music, from 1771 it was performed in Prague. He wrote similar compositions in the next 25 years. In 1778 he moved to Vienna, where he briefly studied with Johann Georg Albrechtsberger.

Thus, biographical information gives an idea that L. Kozeluch received a solid education from reputable teachers, which testified to his fundamental education and, according to his contemporaries, was a bearer of high culture. From the assessment of the situation by the German musicologist Hermann Abert that developed in Vienna when Mozart and Beethoven appeared there, we can conclude that they did not have friendliness towards their colleague. At that time, L. Kozeluch became one of the most famous musicians in Vienna. Playing the pianoforte he was successful and gained the sympathy of the aristocrats who visited the Viennese musical salons. Professionalism, elegance, as well as the plasticity and naturalness of the presentation of thematic material were felt in his compositions and playing. Leopold Kozeluch became such a famous piano teacher in Vienna that his other contemporaries found themselves in the shadow of his fame. In a sense, he shared the fate of A. Salieri, who was credited with poisoning Mozart. Since Salieri was immediately forgotten for a long time after his death, Kozeluch was forgotten for reasons unknown to us [3].

Nevertheless, in addition to his brilliant playing the clavier, L. Kozeluch was known as a talented teacher. His pedagogical success and popularity attracted numerous pupils and pupils to him, and at the imperial court he received the position of music teacher for Archduchess Maria Elisabeth, daughter of the Austrian Empress Maria Theresa.

Numerous of his students successfully gave concerts not only in Austria, but also in many European countries. L. Kozeluch himself was a great success at concerts in Germany and England, where he was often invited [4].

Creative heritage

The creative heritage of L. Kozeluch is multi-genre, but always surprising with its simple luxury and one can only regret that it is unfamiliar to us. About 400 compositions have come down to us. Among them: about 30 symphonies, 22 piano concertos, including for piano in 4 hands, 6 string quartets, 2 oratorios, 9 cantatas, various church music, 6 operas where only the opera “Gustav Vasa” was preserved, ballet music, hunting fanfares.

The work of Leopold Kozeluch is a significant cultural value unfairly forgotten in our musical space. Its return from oblivion can replenish and enrich the repertoire of a modern musician. Familiarization and mastery of this material can favor the harmonious development of a creative personality and expand knowledge about the time, about which, in our present understanding, there is a limited circle of composers with their well-known heritage [5].

Three clavier sonatas by Leopold Kozeluch with a mysterious dedication

A real masterpiece in the Razumovskys’ musical collection is the Three Harpsichord Sonatas or Piano Forte, created and dedicated by Leopold Kozeluch to the Princess of Liechtenstein, born Countess Manderscheid and Blankenheim, published in the composer’s own publishing house in 1785 in Vienna. On the title page, the author’s dedication: “Partie III Contenant Trios Sonates Pour Le Clavesin Ou Piano-Forte, Composees Et Dediees A Son Altesse Serenissime Madame La Princesse Regnante De Lichtenstein Nee Comtesse De Manderscheid Blankenheim”. These sonatas by Kozeluch are no longer an attempt at experiments in creating a sonata form, but real concert sonatas – a trilogy similar to a novel in three parts, united by a plot that gradually develops.



Caroline Manderscheid-Blankenheim

Leopold Kozeluch (1747 - 1818)



National Artist Natalia Seyrydenko

In Beethoven, a similar idea can be traced in Sonata No. 26 (Op. 81 a - Das Lebewohl, Abwesenheit, Das Wiedersein – Farewell, Separation, Meeting), where one plot is designed for three parts – “Trilogy”. Kozeluch has three three-chapter sonatas in one plot, and the plot is a dedication to the Princess of Liechtenstein.

Acquaintance with these sonatas reveals the merits of music and the exciting nature of the development of dramaturgy, as in a real novel.

Sonata No. 1 F-dur - simple in the presentation of material, the character is light, carefree, with a dreamy character of the second movement and a cheerful danceable third.

Sonata No. 2 C-dur is a bright, solemn second movement with a beautiful melos, the third movement of the rondo sparkling with joy.

Sonata No. 3 in d-moll is Brahms' passionate and dramatic, which uses Hungarian music (Czardysz) and which Brahms used in his Hungarian Dances.

Familiarization only with the musical text and dedication, full of extraordinary respect and worship for the person named by him, against the will, causes a desire to know the history of the creation of sonatas and, in addition to titles, the name of a person who has so many attributes of a high status. Which of the wives of the crowned persons of Liechtenstein deserved to be captured in the musical image of the famous composer's work?

Familiarization with the history of the Principality of Liechtenstein – the smallest state in the west of central Europe, which is located on the border with Austria in the east and Switzerland in the west - begins in 1719, although the land itself and the Liechtenstein family have a longer history. For a long time, the Liechtensteins sought to have imperial territory and a seat in the Diet of the Roman Empire was included in order to treat the Habsburgs only as a Kaiser, and not a monarch, that is, to be equal in relation to other monarchs of the empire. In 1699 and 1712, the fiefs of Schellenberg and Vaduz were bought by the Prince of Liechtenstein and merged into one territory in 1719. From that time on, the necessary status was acquired, the emperor acknowledged the head of the family – Anton Florian as a prince of sovereign dignity, and the principality was called Liechtenstein – by the name of the ruling family. Since the acquisition of sovereignty for the principality was more of a political necessity than dictated by vital necessity, the Princes of Liechtenstein did not visit the lands of their own principality for almost a century and lived more in Austria and in the lands of the Czech crown, where they were the owners of many castles, and in Vienna they built two large palaces - one outside the city of “Garden”, and the other in the center of Vienna, which is now listed as a World Heritage Site and is under the auspices of UNESCO.

Both palaces now house the Liechtenstein Collection, the artistic collection of the princely house, one of the most significant private collections in the world, which includes many paintings, sculptures, jewelry, porcelain and bronzes, as well as hunting weapons, furniture, books and music.

One of the heirs – Alois Liechtenstein (1759-1805) began to rule the principality in 1781, and in 1783, married 15-year-old Caroline, born Manderscheit-Blankenchheim (1768-1831), who became the object of Leopold Kozeluch's Initiation three years later. Caroline von Manderscheit-Blankenchheim came from a very influential family of Austrian aristocrats, which had been known since the 15th century in the lands of Germany. Karolina was born in the German city of Cologne (Rhein-Westfalen), but spent most of her life in Vienna. Since 1783, she officially received the title of Her Majesty the Reigning Princess of Liechtenstein [6].

The life of the crowned couple mainly took place in Vienna, where in the salons, among talented musicians and prominent persons were Andrei Razumovsky, Countess von Thun, Joseph Haydn, Miklos Josip Esterhazy, Leopold Kozeluch, Pietro Metastasio, Charles Burney and many other persons on whom depended the future of the musical culture of Europe.

It is likely that young Carolina, like other representatives of the Viennese aristocratic families, took clavier lessons with Leopold Kozeluch, and the composer wrote sonatas according to her performing

abilities. It has not yet been possible to establish how many years Carolina studied playing the clavier with Kozeluch, but the music of the sonatas testifies a rather high level of her musical abilities [7].

They also managed to find a picturesque portrait of the princess, dated 1793, painted by the famous French artist Elisabeth Vigée-Lebrun, who, after the French Revolution, was forced to emigrate and work for a long time in different countries of Europe.

Thus, we were able to get acquainted not only with the musical image, identifying the real person behind the Initiation of the author of the music, but also to see the portrait of a young lady who had not only success, but also a special charm and grace [8].

In the painting by E. Vigée-Lebrun, Caroline is depicted in the form of Iris (Iris), according to ancient Greek mythology, the goddess of the rainbow, who flew on light, transparent, iridescent wings across the sky and carried out the instructions of the gods. People could see her in raindrops or in a rainbow. The flower was named in honor of the golden-haired Iris, the shades of the color of the petals of which were as beautiful and colorful as the colors of the rainbow.

Three sonatas by L. Kozeluch dedicated to Liechtenstein can be performed both separately and together in one concert. The Sonatas have the same construction structure: moderate Allegro, slow part and Rondo. The texture of the text is homophonic-harmonic with virtuoso episodes in the Rondo in the Second and Third Sonatas. The dynamics of the sonatas is more likely designed for the Pianoforte that appeared in Austria than for the harpsichord, as the author states on the title page of his creation [9].

Work on sonatas can be beneficial in the formation of professional culture through familiarization with the works of the pre-classical sonata form, which became the forerunner in the creation of the classical form of the sonata and the sonata of the romantic period.

In 1995, the State Broadcasting Company of Ukraine recorded phonograms for the Ukrainian Radio Fund of Three Sonatas by Leopold Kozeluch dedicated to Princess Liechtenstein.

In 1997, the JRS company released a CD called "Music from the Razumovskys", which included stock recordings of the Ukrainian Radio - Three Sonatas by Leopold Kozeluch and Three Sonatas by Georg Benda performed by the National Artist Nataliia Svyrydenko.

The performance of the sonatas was included in the concert projects "Music from the Razumovskys" in the halls of the museums of Ukraine – Kyiv, Chernihiv, Lviv, Kharkiv, Luhansk, Yalta (the 90s of the 20th century) as well as in Moscow (Scriabin Museum), in the theater hall of the Yusupov Palace (Saint Petersburg) [10].

Conclusions

The music library of the Razumovskys contains unique monuments of musical culture. The revival of forgotten works, sometimes lost by chance, and sometimes on purpose, "filter" cultural processes in the development of society based on ideological considerations.

The liberation in the last 30 years from the ideology imposed on society made it possible to develop musical culture in the context of European culture and its values.

Interest in forgotten musical masterpieces is growing as well as the interpretation skills of performing historical works on historical instruments in a holistic recreation of the style of eras.

Bibliographical References

1. ІВЧЕНКО, Л.В. *Руконструкція нотної колекції графа О. К. Розумовського за каталогами XVIII сторіччя*. Київ, 2004. ISBN 966-02-2852-X.
2. ІВЧЕНКО, Л.В. *Чеська музика XVIII сторіччя з нотного зібрання Розумовських*: Каталог виставки. Київ: Фіта, 1991.
3. КАШКАДАМОВА, Н. *Виконавська інтерпретація у фортепіанному мистецтві XX сторіччя*. Львів: ККІНПАТPI, 2014. ISBN 978-966-7585-13-6.

4. КИЙКОВА, С.І. *Козелець: до трьохсотріччя від дня народження О. Розумовського*. Київ: Вид. Дім Бураго, 2009.
5. КУРКОВСЬКИЙ, Д. *Питання фортепіанного виконавства*. Київ: Музична Україна, 1983.
6. ПУТРО, О.І., ТОМАЗОВ, В.В. Розумовські. В: *Енциклопедія історія України: у 10 т.* Київ: Наукова думка, 2012, т. 9, с. 15–27.
7. СВИРИДЕНКО, Н.С. *Віденська механіка як етап розвитку фортепіанного будівництва (Піанофорте-фортепіано (PIANOFORTE) Німеччина та Австрія)*. Київ: Вісник ДАКККіМ, 2004, № 1, с. 75–80.
8. СВИРИДЕНКО, Н.С. Проблеми збереження та реставрації рідкісних професійних інструментів в Україні: Піанофорте Йоганн Шанц з колекції НМІУ. В: *Тематичний збірник наукових праць НМІУ*. Київ, 2009, ч. 2, с. 137–144.
9. ТИХОНОВА, Т. Інструментальна музика в Україні кінця XVIII – початку XIX ст.. В: Т. ТИХОНОВА, Т. ШЕФФЕР. *Українська музична спадщина*. Харків: Мистецтво, 1940, с. 15–27.
10. ADLUNG, Ja. *Musica Mechanica Organoedi: Das ist: Grundlicher Unterricht von der Struktur, Gebraucht und Erhaltung, etc. der Orgeln, Clavicemal, Clavichordien und anderer Instrumente* [online]. Т. 2 [accesat 15 mai 2023]. Disponibil: <https://imslp.org/wiki/Musicamechanicaorganoedi>