

## GENRE ESSENCE OF THE PIANO CONCERTO THROUGH THE PRISM OF MUSICOLOGICAL RESEARCH

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**Abstract.** The article analyzes the genre essence of the piano Concerto presented through the prism of Russian musicological studies. The specifics of this genre are considered, its characteristic features are revealed, a panorama of scientific works on the piano Concerto in the works of Western European and Russian composers is presented. The conclusion is made about the development of scientific definitions of concertation, timbre personification, etc.

**Key words:** Russian musicology, instrumental Concerto, definition, concertation, virtuosity.

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The genre of piano Concerto as a kind of instrumental music, which has occupied an important place in European culture over the past three centuries, has not lost its relevance today. The interest in it on the part of researchers is natural and understandable. The purpose of this article is to systematize the currently available sources about this genre in order to assess the path of its historical development and, if possible, to suggest the directions of its future prospects. The study of instrumental Concertos in musicological literature was conducted mainly in connection with the work of individual authors. In textbooks and manuals on the history of music and the history of piano art, the most significant examples of this genre are presented in separate topics and sections. Information about instrumental Concertos can be found in individual books, brochures and articles. Let us characterize the most important of them, considering those phenomena of world culture that most influenced the formation of the model of the genre of the Piano Concerto.

The first of these musicians was W.A. Mozart. It was he who transferred the main line of development of the Concerto from the field of violin, created by A. Vivaldi and developed by J.S. Bach and others, to the field of piano. Moreover, the piano style of presentation in its modern sense began to take shape precisely in the work of W.A. Mozart, whose keyboard texture acquired outlines that over time received the name of classical. He already has the participation of the piano itself as a conductor of the Concerto beginning both in the Concerto genre and in the field of chamber music with the participation of this instrument. It is in Mozart's compositions that the piano most vividly demonstrates its capabilities. A. Einstein considers keyboard concertos a synthesis, „... the pinnacle and crown of Mozart's instrumental creativity” [1, p. 275]. The genre of the keyboard Concerto can be rightly considered the quintessence of Mozart concertation. Describing the role of the keyboard Concerto in the works of W.A. Mozart, A. Einstein writes: „He was engaged in violin Concertos vigorously, but not for long, and then completely abandoned them. Mozart paid the most serious attention to Concertos for wind instruments, as well as to the genre of simfonia concertante, but still – from time to time. He was faithful to the keyboard Concerto from adolescence until his death” [1, p. 275]. It is also curious that W.A. Mozart, who excellently mastered the violin and viola, was reluctant to perform on these instruments; at the same time, he paid the most serious attention to his studies as a virtuoso pianist and teacher.

The brochure by M. Druskin „Mozart Piano Concertos” contains a general description of all the Concertos and an analysis of seven of them [2]. The musicologist pays attention to the structure and development of thematic material, the peculiarities of form and compositional techniques, rightly pointing out that in the works of W.A. Mozart „... the genre of the classical Piano Concerto was designed and fixed: it synthesized the previous artistic searches” [2, p. 3]. The author also writes about such an innovation of Mozart's Concertos as piano *cantability* (the expression of M. Druskin), „... which Mozart borrowed from Johann Christian Bach and brought to the limit of expressiveness. /.../ Balancing the parts of the soloist and orchestra, Mozart combined the contrast and drama of the development with melodic virtuosity” [2, p. 5–6]. He says that the characteristic Concerto techniques of W.A. Mozart are the means of figurative texture, hidden polyphony, pedal effects.

If W.A. Mozart in Piano Concertos, according to G. Orlov, „develops coloristic melodious ornamentation, using the improvisational manner of piano writing, then Beethoven turns virtuosity into an effective means of creating heroic, dramatically intense images” [3, p. 19]. He brings the Piano Concerto closer to the symphony, enriching the content and form. What is new is the symphonization of the Concerto: dialogicity acquires a dialectical quality, making the interaction of the soloist and the orchestra more contrasting, often conflicting. In the brochure „Piano Concertos by Beethoven” M. Druskin reveals the concept of the symphonic method inherent in this composer, and the peculiarities of its manifestation in piano compositions. The work also tells about the innovation of Beethoven's pianism, contains a discography and a short list of works on the piano Concertos of the German classic [4]. The piano texture in L. Beethoven's Concertos is characterized by principles that the researcher calls „explosiveness and coherence” [4, p. 23]. In particular, he writes: „The evenness of the sound field is blown up by unexpected *sf* accents, sudden ups, downs,

the sharpness of *staccato*, etc., which is opposed by the extended connectivity of *legato*, which, in order to connect sounds even more closely, is often fastened by means of a *gruppetto* or a chain of trills, etc. Such contrast of piano texture with a variety of strokes, articulation, declamatory caesura, techniques of separation and fusion of musical speech is an essential feature of Beethoven's style" [4, p. 23].

In comparison with W.A. Mozart, in L. Beethoven's Piano Concertos, the importance of solidity, the power of the sound of the solo instrument increases. Thus, characterizing the structure of the musical fabric of the piano in the studied opuses, M. Druskin notes that the sound palette of the piano part expands due to the register volume, „... especially due to the treble register, octave, chord technique develops. Unexpected accents appear on the weak lobe, the rhythm is incomparably enriched. At the same time, the sound becomes, so to speak, more voluminous. /.../ Beethoven's characteristic dynamic technique of approaching or removing sonority, changing waves of rise or fall is akin to perspective in painting" [4, p. 22–23].

The era of Romanticism presented a whole gallery of bright composer names who made a great contribution to the development of the piano Concerto. One of them is J. Brahms, who was characterized by an organic synthesis of classical and romantic traditions. In E. Tsareva's voluminous monograph on the life and work of J. Brahms, there is a special section dedicated to the composer's Piano Concertos. It is relatively small, but it contains characteristics of both Concerto opuses. The researcher writes: „The features of romantic rhapsody, freedom in the organization of the material do not obscure / .../ the classical basis. It manifested itself in the use of a cyclic form, in the presence of a double exposition, and in the equality of solo and orchestral parts based on the symphonic laws of the whole" [5, p. 288]. E. Tsareva notes a special connection between the genres of the Piano Concerto and the symphony in the music of J. Brahms. She points out that the First Concerto seems to take the place of a symphony at an early stage of his work, while the second appears surrounded by symphonies. Pointing out their place in the general evolution of the genre, the author defines it as a continuation of „... Beethoven's tradition of symphonizing the Concerto, taking place /.../ within the framework of the classical cycle. The maximum convergence of the Concerto with the symphony, the strengthening of epicness in the general synthesis of dramatic, lyrical and genre principles /.../ are related to Brahms' Concertos with Concertos by Grieg, Tchaikovsky and continue to develop in Concertos by Rachmaninov /.../ and Prokofiev" [5, p. 289].

Piano Concertos by F. Chopin and F. Liszt are often considered together, since such a comparison makes it possible to most vividly reveal the uniqueness of each of the author's mannerisms, distinguished by virtuosity. But, if the textured fabric of the Concertos F. Chopin is imbued with melodious, expressive melody and rich sub-vocal development, while the virtuoso means of F. Liszt's Concertos are enriched with oratorical power and colorfulness. Valuable observations on the peculiarities of piano presentation in the music of romantic composers are contained in the article by J. Milstein „On the piano texture of Chopin and Liszt" [6]. Speaking about the general features of the musical warehouse in the works of these authors, the researcher writes that these composers „... as the sovereign masters of the sound resources of the piano infinitely expanded the range of its spatial-dynamic capabilities" [6, p. 109]. This is manifested in the desire to cover the entire keyboard, „the entire sound field of the instrument" with passages (scales, arpeggios, figures) [6, p. 109]. Another point of contact of the great masters of the piano of the XIX century was the desire for large register distances in the presentation of harmonies (a wide arrangement of chords, expanded wave-like passages, *arpeggiato*, use of pedals).

At the same time, the textural features of Piano Concertos by F. Chopin and F. Liszt also have significant differences: striving to use all the sound resources of the piano, Chopin achieves this goal „by covering the keyboard with wide arpeggios or other passages sounding on the pedal at different times", while F. Liszt prefers „the method of compressing the passage into a single chord complex" [6, p. 111]. His harmonies are more often set out in simultaneous sound, moreover: several chord layers are often combined into a single consonance, therefore, „the complication of sound complexes generates a massive, "dense" style of presentation (*al fresco*). Chopin uses mainly arpeggiated chords or chords with foreshocks; this leads to a "transparent" sound" [6, p. 112].

Both composers in their piano texture use the technique of melodizing passages that represent a „sort of "compressed" melody taken at a fast pace. But in Chopin this principle /.../ prevails everywhere, in Liszt its significance is limited" [6, p. 112]. Differences are also found in the ratio of harmony and melody within the piano texture: if F. Chopin's harmony seems to grow out of melodic plexuses, sub-echoes, that is, it is derived from melody, in F. Liszt it is harmony that is the primary basis from which the melody is built. Both composers managed to expand the colorful, timbre possibilities of the piano texture: they skillfully use the low register, open up new possibilities in the middle register, treat the higher, „light" registers in an exceptionally original way (brilliant cadences, trills, jumps, light passages full of tenderness and grace, figuration). This aspect of the piano texture is associated with the innovative use of the pedal, with the introduction of more subtle gradations of nuance (half-pedal, quarter-pedal). However, if F. Liszt often sounds sharply dissonant polyharmonic combinations on the pedal, F. Chopin tries to apply the pedal more subtly.

As for the „piano instrumentation", as J. Milstein emphasizes, in Chopin's Concertos, the expansion of the timbre capabilities of the solo instrument is not associated with the imitation of orchestral sounds, the composer never loses sight of the possibility of implementing exclusively piano-specific thinking. In F. Liszt, on the contrary, the orchestral interpretation of the piano prevails, when the sound of a symphony orchestra is reproduced by piano means. Thus, F. Liszt and F. Chopin appear as antipodes in the development of the piano texture of the Romantic era. At F. Chopin is dominated by melos, horizontal, F. Liszt – harmony, vertical; F. Chopin relies on individualized textural formulas,

F. Liszt is dominated by typed textural cells, as a result of which the musical fabric turns out to be more of the same type, standardized. F. Chopin's pianistic texture is focused on the vocal principle, F. Liszt's instrumental style dominates; F. Chopin is guided by the idea of Apollonian proportionality, harmony, avoidance of extraordinary effects, F. Liszt has a Dionysian desire for romantic „excess”, decorative, pathetic and pathos utterance [6, p. 113].

In addition to the comparative characteristics of the piano style of these authors, there are publications in musicology about each separately. Piano Concertos by F. Chopin became the subject of analysis in the work of A. Solovtsov with the corresponding title [7]. The musicologist notes: „Preserving the classically slender, Mozart-like clear form, saturating, like Hummel, the musical fabric with elegant passages, Chopin creates artistic images that are unconditionally and deeply independent” [7, p. 6]. In the Concertos of the great Polish musician, the leading role belongs to the piano. In them, the soloist's part is distinguished by virtuosity, grace and sophistication, while the orchestral accompaniment is represented by a stingy harmonic background.

The brochure about F. Liszt 's Concertos belongs to Yu. Khokhlov. The author characterizes the general features peculiar to the Concertos of this composer, which include proximity to the genre of the symphonic poem with its one-part, monothematism, continuity of transition from one section to another. The general compositional principle of both Concertos, according to Yu. Khokhlov, is „the comparison of a number of contrasting images with the subsequent "bringing them to unity" at the end of the work (the latter is achieved by the convergence of images by the nature of expressiveness, their structural convergence)” [8, p. 35]. The researcher draws attention to the balance of solo and orchestra in them, saying that the piano part is written effectively and allows the soloist to easily compete with the orchestra.

In the development of the figurative and meaningful aspects of the virtuosity of the Piano Concerto, a great role belongs to Russian composers. The first of the Russian authors who paid considerable attention to the Piano Concerto was A. Rubinstein. (Before A. Rubinstein, there were also samples of Piano Concertos in Russian music: J. Field, who lived most of his life in Russia, composed seven Piano Concertos.) Being the author of five Piano Concerto opuses and embodying the idea of competition between a soloist and an orchestra as the basis of drama, A. Rubinstein continues the symphonization of the genre, leading from L. Beethoven to F. Liszt and J. Brahms.

The fate of these Concertos is not the same: the notes of the first two have not been preserved; the third is better known as the Octet Op. 9 for piano, string quartet, flute, clarinet and French horn. Only the Fourth and Fifth Concertos are among the repertoire and indicative for Russian music of the second half of the XIX century. A. Rubinstein's Concertos are characterized by a developed texture, virtuoso interpretation of the solo part, the use (along with Russian national-fret elements) of melodic-intonation turns of an oriental nature. According to L. Barenboim, A. Rubinstein „... laid the foundation of that /.../ lyric-heroic Concerto style, which to a certain extent determined the further path of development of the Russian Piano Concerto” [9, p. 129].

The next stage in the development of the Russian Piano Concerto is associated with the masterpieces of P. Tchaikovsky and S. Rachmaninov. Thus, according to G. Orlov, these composers „... the unity of virtuosity and melody found its expression in the technique of turning a virtuoso background into an expressive melody and, conversely, dissolving the melody into the background” [3, p. 22]. Another sign of the Russian Piano Concerto of the turn of the XIX–XX centuries was the penetration into the part of the solo instrument of the folklore and everyday genres of its era (dance rhythms in the finales of Concertos P. Tchaikovsky, waltziness in the slow part of his First Concerto, in the second theme of the Fourth Concerto by S. Rachmaninov, marching of the opening themes of the Second Concerto by P. Tchaikovsky and the Second Concerto by S. Rachmaninov).

As L. Gakkel notes, the works of A. Glazunov, N. Rimsky-Korsakov and N. Medtner tend to have a monumental texture, where the themes are often placed „... in low, overtone-rich registers, in the climaxes they prefer high-density chords. Their instrument is humming, their voices are close together, the pedal is often a means to darken the color, to reduce layers of texture into an indissoluble whole” [10, p. 204]. Another feature of the piano texture in the Concertos of these composers are register crossings within the polyphonic presentation, the „germination” of individual voices into each other. Glazunov is the author of two Piano Concertos, which, although not famous for his Concerto for Violin and Orchestra, nevertheless became an important milestone in the development of the genre.

Thus, his First Concerto, chronologically close to the Violin Concerto, is similar to him in both form and content. This is manifested in the compactness of the structure, in the dominance of soft elegiac lyrics, in the features of intimacy. A. Glazunov's second Piano Concerto, on the contrary, is monumental and virtuoso. In the nature of the thematic material, echoes of Kuchkist (Korsakov–Borodin) musical images are felt, light, masculine tones prevail. Like the Concerto of N. Rimsky-Korsakov, it is solved in the Lithuanian single-part cyclic form using variational and variant methods of transformation of thematism. The figurative characteristic of A. Ossovsky, given to the Eighth Symphony by A. Glazunov, accurately reflects the features of his Second Piano Concerto: „This is the direct opposite of Tchaikovsky. The course of events, the artist tells us, is preset, and everything will come to world harmony” [11, p. 184]. In a detailed article by G. Axelrod, placed in the collection Questions of Piano Performance, the First Piano Concerto by P. Tchaikovsky is studied, the history of its creation is analyzed, the premiere and the first performers are mentioned, various editions are compared, methodological recommendations are given by A. Goldenweiser, G. Neuhaus and S. Feinberg on overcoming some technical difficulties [12].

A. Solovtsov devotes a separate brochure to the features of S. Rachmaninov's style (including piano), analyzes the thematic material, composition and dramaturgy of each Concerto [13]. He notes that in them S. Rachmaninov continues the traditions of P. Tchaikovsky, in particular, his First, *b-moll* Concerto. A characteristic feature of the style of S. Rachmaninov's piano Concertos is the contrast in the dynamic, textured, register and ladharmonic parameters of the musical whole. His sound palette is characterized by two opposite spheres – voluminous, powerful, full-sounding frescoes and transparent watercolor arabesques, often of a bizarre pattern. N. Rastopchina draws attention to the problem of interpretation of S. Rachmaninov's Piano Concertos by Soviet pianists: S. Richter, L. Oborin, P. Serebryakov and Ya. Zak [14]. She concludes that Rachmaninoff's interpretation, as a rule, dominates the individual reading of the text by performing pianists. Therefore, the main task when working on the Concertos of this author is the removal of stamps and stencils, which these masters brilliantly cope with.

In L. Gakkel's book „Piano Music of the twentieth century”, the ways of development of the Piano Concerto in the context of the creative achievements of this period are studied [10]. First of all, the essays on I. Stravinsky, S. Prokofiev and D. Shostakovich. L. Gakkel emphasizes that the anti-romantic orientation of the works of I. Stravinsky was dictated by asceticism, the lack of need for piano writing, adherence to percussive techniques (rehearsals, *martellato*), fractional articulation (including the technique of direct hitting the keyboard, „chord-strike”, rejection of sliding movement along the keyboard, characteristic of romantics). The historical significance of I. Stravinsky in terms of innovations in piano writing is that, along with B. Bartok, P. Hindemith and S. Prokofiev, he abandoned the sound standards of the Romantic era, creating a percussive, sonorous image of the piano. Having „discredited” the romantic idea of interpretation as a „second creation” of the work, I. Stravinsky, with the help of a more accurate recording of the musical rhythm and articulation, limited the creative will of the performer.

Information about Prokofiev's Piano Concertos can be found in many sources: articles from the collections of „S.S. Prokofiev”, „Sergei Prokofiev”, „Features of S. Prokofiev's style”, in L. Gakkel's brochure „Prokofiev's Piano Work”, in a number of articles by B. Asafiev, K. Zenkin, etc. They characterize the innovation of S. Prokofiev's piano style, a notable feature of which was the tendency to transparent sound. As L. Gakkel writes, „... the drier the sonority, the more expression the individualized harmony reveals, the stronger the effect of unusual melodic turns” [10, p. 199]. The composer achieves this effect in two ways: by limiting the number of texture plans or by expanding the range of sound. Such an organization of sonoristics, according to the researcher, generates an unusual piano flavor: „dry, harsh or, as they say, "glassy", completely devoid of a sensual element and very precisely corresponding to the sonorous, *non legato* pianism of Prokofiev himself” [10, p. 199].

Another feature was the functional differentiation of plans, borrowed from the Viennese classics and based on a homophonic-harmonic warehouse. This refers to the division of voices into melodic and accompanying, with a tendency to simplify the presentation of material in the lower segment of the piano range. Linearity of thinking of S. Prokofiev manifests itself in relying on freely unfolding melodic lines, due not to the logic of the vertical, but to compliance with the standards of linear movement: compliance with certain interval ratios, alternation of progressive movement and jumps that emphasize melodic tension (hence the technique of „playing through the hand”). The rhythmic aspects of the texture are characterized by the presence of rhythmic intonation accents that do not coincide with the strong parts of the bars. Prokofiev's piano style is also characterized by the predominance of *non legato*, the dominance of percussive techniques (*martellato*, rehearsals). Like I. Stravinsky, S. Prokofiev enriches classical piano writing techniques, maximizing the Concerto possibilities of the piano's percussion-free mechanism and giving it universal significance. The percussive interpretation of the piano is used both in music of a toccata nature and in works of a lyric-meditative plan.

Analyzing in detail the structure of Prokofiev's Piano Concertos, L. Gakkel also notes in them the asceticism of texture and the obvious influence of film drama. The author of the brochure also sees a specific feature of Prokofiev's Piano Concertos in the special use of toccata, which has a programmatic meaning. With the help of toccata techniques, the composer embodies images of invasion, anxiety, destruction. In general, any kind of technique, any element of texture in Prokofiev's Piano Concertos carries a certain dramatic load. In them, the composer organically combines dynamism, colorfulness, rhythmic sharpness with linearity, exquisite chromaticity, transparency of texture. As L. Gakkel writes, „... the composer /.../ translated into a new quality the traditional components of his piano style, subordinating them to the goals of artistic embodiment of socially significant ideas” [15, p. 138]. A short essay by B. Asafyev about the Third Piano Concerto by S. Prokofiev gives a general description of this work, which focuses on the issues of national style, ladtone structure and texture.

From the works in which the Piano Concertos by D. Shostakovich are analyzed, we note the monographs by L. Danilevich, N. Lukyanova, M. Sabinina and S. Khentova; collections of articles by „Dmitry Shostakovich” and „Shostakovich are dedicated to”. The significance of the great composer's contribution to the development of the Piano Concerto genre is determined in them, starting from such an important feature of the master's style as intellectualism, the strictest internal logic when embodying in music the processes of intense movement of clear and strict thought, presented as an objective reality, without oratorical techniques.

The intellectualism of D. Shostakovich's piano style is derived from the symphonic method, it manifests itself in extreme emotional saturation and simplicity, in disregard of the external attributes of artistry and false pathos. The rationalism of D. Shostakovich's piano thinking is realized in such a quality of his texture as a synthesis of polyphonic

and homophonic-harmonic writing, as a unity of functional and colorful-coloristic interpretation of the instrument. In this regard, V. Delson writes: „On the basis of such interpenetration, a specifically melodized two- and three-voice texture arises with the active independence of each voice. Sometimes, as if inside the homophonic style, episodes are created with an independent, already typically polyphonic development of voice science” [16, pp. 55–56].

The crystallization of D. Shostakovich's piano writing was not without the influence of the work of such major figures of music of the twentieth century as S. Prokofiev, I. Stravinsky, P. Hindemith. As already noted, all of them, in contrast to romantic and impressionistic pianism, cultivated rigid graphic drawing, deliberate dryness of sound, linearity, rhythmic clarity and „percussive” technique. D. Shostakovich in his compositions almost does not use „large technique”, for example, bravura octave passages. The surround sound of a polyphonic chord texture is alien to him. The voices are „spread apart” in the high-pitched space by a large distance from each other, while the unfilled middle of the range creates a feeling of emptiness. The asceticism of the piano texture in D. Shostakovich's Concertos does not mean that it is devoid of colors. Comparing the contrasting timbres when using the polar registers of the piano, the composer seems to equate its sound with different versions of the chamber ensemble. V. Delson characterizes the composer's mature piano style as follows: „He is far from romantic pianism; alien to virtuoso concertina with the dominance of both spectacular "large" technique and brilliant "small"; prone to polyphonism and Neobachian graphic texture; not devoid of elements of stingy keyboard writing; finally, it brings the genre of piano writing closer to the genre of chamber and instrumental music with its transparency of fabric and multiplicity of voices” [16, p. 124].

The analysis of two Concertos by D. Shostakovich is included in V. Delson's research on the piano music of this composer [16]. In the First Concerto, the musicologist points to an eccentric choice of two solo instruments (piano and trumpet) and an unexpected stylistic fusion of heterogeneous elements of the musical language (dating back to the works of J.S. Bach, I. Stravinsky, P. Hindemith, F. Poulenc and S. Prokofiev). In the music of the Second Concerto, he notes the complication and deepening of the figurative sphere and means of musical expression, the influence of the piano style of M. Ravel. A separate brochure on the form and musical language of D. Shostakovich's Second Piano Concerto was written by I. Postnikov. In M. Zvarich's dissertation „Instrumental Concertos by D.D. Shostakovich in the context of the evolution of the genre”, the most typical features of the composer's concert writing are formulated. Information about Piano Concertos by other twentieth-century Russian authors (R. Shchedrin, B. Tchaikovsky, E. Denisov) can be found in M. Tarakanov's monograph, in articles by L. Minkin and G. Grigorieva, in E. Barash's dissertation.

In the research essays of E. Dolinskaya, a wide panorama of the Russian Piano Concerto of the twentieth century is presented [17]. The research unfolds against a broad historical background, and samples of piano opuses are compared with Concertos for other instruments. In the first part of this work, a well-known Russian musicologist gives an overview of Piano Concertos of the first half of the twentieth century, systematizing them according to style: one of the essays is devoted to the so-called „new Russian musical romanticism”, the other is devoted to its antipodes: compositions created under the influence of neoclassicism, constructivism and polystylistics. This work contains extensive analytical material.

Of particular interest is the second part of the book, addressed to the second half of the twentieth century, which deals with the preservation and updating of invariant properties of the genre. In the field of content, the musicologist notes a decrease in the composer's interest in positive emotions, an increase in grotesque images, which is a kind of reaction „to the multifaceted sphere of evil” [17, p. 299]. E. Dolinskaya states: „The Piano Concerto of the second half of the century defined conceptionality and intellectualism as the main ones in the structure of the content, and made the philosophical aspect, meditateness and monologue the leading tools for their implementation” [17, p. 299]. According to the researcher, in the Piano Concerto of this period, the dialogical beginning is interpreted in a new way, which is closely combined with the principle of monologue. At the same time, Concertos with the advantage of dialogical dramaturgy are increasingly interpreted as concord dialogues or polylogues. As a result, the ratio of soloist and orchestra leads to differentiation of the orchestral part, when the main place is given to „collective soloing”.

In the compositional solution of Concertos, according to E. Dolinskaya, there is a variability of the functions of the sections of the form. In addition, „... the prologue and especially the epilogue began to play an increasingly important role, often dramatically balancing the montage of the general construction and bringing it closer to the poem” [17, p. 300]. Describing the interpretation of the piano in the Concertos of Russian composers, the author speaks about the well-known conservatism of the piano texture, which is basic for the development of the genre: „Probably, to some extent this is due to the fact that performing practice has offered much less new piano playing techniques than string or wind instruments” [17, p. 302]. In terms of searching for a variety of orchestral compositions, experiments continued: Russian composers turned to the resources of a variety orchestra, sympho jazz, brass orchestra or individually composed ensembles.

To the study of E. Dolinskaya adjoins the work of E. Denisova, dedicated to the neo-romantic aspects in the Russian instrumental Concerto of the last third of the twentieth century [18]. According to E. Denisova, the genre of the Concerto turned out to be the most representative in relation to neo-Romanticism, having received in numerous samples an original implementation based on a combination of traditions and innovation.

A number of Piano Concertos written by composers of the former USSR come to the attention of L. Raaben, who reflected the path of this genre in the Soviet Union during the period 1917–1966 [19]. For example, speaking about

Georgian music, L. Raaben examines the works of A. Balanchivadze, O. Taktakishvili, M. Partskhaladze, D. Chkheidze. Describing the musical culture of the republics of Central Asia, he calls the Concertos of A. Shaposhnikov, E. Brusilovsky, G. Mushel. Among the authors of Ukrainian Piano Concertos, he indicates I. Arseev, N. Silvansky, I. Shamo, B. Lyatoshinsky and T. Maersky. In general, considering the development of the Concerto genre over a half-century period, L. Raaben identifies stylistic priorities characteristic of this stage, talks about ways and means of modifying the genre, and notes the specifics of the national musical language.

Materials about piano Concertos by composers of the Union republics of the USSR are contained in „Essays on the history of Soviet piano art”. Here, in comparison with the book by L. Raaben, Concertos are considered in more detail and argumentatively from the point of view of form, features of piano texture and principles of drama.

Thus, European and Russian musicology has developed a solid scientific and methodological basis for the analysis of Piano Concerto samples. Scientific definitions of concertness, concertation, improvisation, game logic, timbre personification, etc. have been developed. Various classifications of Concerto types are proposed, which make it possible to identify and analyze the varieties of the genre both from the position of the performing composition (solo Concertos, Concertos for several soloists, Concertos for orchestra) and from the point of view of the ratio of solo and orchestral parts (parity, dominant-solo and dominant-orchestral).

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