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Evolution of the Genre of the Piano Concerto

Еволюція жанру фортепіанного концерту

Abstract. The paper outlines the features of emergence and development of the piano concerto on its way towards drama from a historical perspective, analyses specific features of its genre nature, and reveals the types of the concerto's dramaturgy differing from one another in form and style of the interaction between the soloist and the orchestra. The paper demonstrates that the piano concerto followed the path of development of an individual performer principle, and afterward that of a dialogical balance between the orchestra and the piano part, which was determined by the degree of composers' innovative achievements and the dominant aesthetic paradigm. In terms of highlighting the genre of the piano concerto and genre specificity of piano and orchestral music, the compositional-analytical approach proved to be productive. The analysis revealed that the movement towards drama in the historical perspective of the piano concerto was uneven with occasional drifts towards the so-called "style brilliant." Depending on the type of drama, the correlation between the solo and the orchestra changed. In the 20th century, due to the radical transformation of the cultural paradigm, the genre of the concerto was restructured; composers abandoned traditional forms and tried to create an individual project form for each work. The study indicates the parameters of change in the genre, form, and style of the piano concerto under the influence of the newest paradigm of the time: repudiation of the traditional genre forms, creation of hybrid forms such as "anti-genre," "hypergenre," or a complete negation of the genre and creation of an individual genre project.

Keywords: piano concerto, evolution of a genre, drama.

Introduction. The paper analyzes the historical conditions that contributed to the formation of the piano concerto as a dramatic phenomenon and studies the numerous transformations and modifications of the genre, style, and form of the concerto under the influence of the changing aesthetic paradigms of the time. A modern view on instrumental music and, in particular, on the piano concerto is based on historical retrospect, rooted in the classical-romantic works of this genre that form the main core of its repertoire and various new branches, many of which develop the concerto in the aspect of the endlessly progressive (symphony-centered) approach to the symphony and drama.

Literature review. The materials and research works related to the development of the genre of the piano concerto were analyzed. I. Prigogine's ideas allowed to form a new view on the significance of the piano concerto for world culture. Dissertations and papers on the current genre and style approaches to the piano concerto genre were also examined. The publications revealing the evolution of the piano concerto genre were considered, enabling to form a generalized

opinion about the genre of the piano concerto and illustrate its development in a historical perspective.

The **aim** of this article is to prove that the development of the piano concerto had a long and complex path and depended, on the one hand, on the composer's enthusiasm and talent and, on the other hand, on the aesthetic paradigm which dominated at a certain stage of historical development. Hence, there were dramaturgical shifts towards strengthening the drama components in the structure of the concerto and afterwards towards the preference for a development line, which illuminated the advantage of the so-called "brilliant style." Due to this, the correlation between the solo part and the orchestra fluctuated, leading to the creation of several typical forms, where the ratio of the weight of the parts alternated between the piano and the orchestra, leading to a balance between the two. It should be noted that regardless of the type of dramaturgy and the nature of the interaction between the soloist and the orchestra, the outstanding representatives of the piano concerto genre created masterpieces in their best works that are etalons of their style and influenced the further ways and forms of development of the piano concerto.

Results and Discussion. The piano concerto is rightfully considered to be one of the most significant and popular artistic achievements in the musical universe. The structural features of the concerto, associated with the manifestation of personal qualities, advanced performing logic, and the ability to convey profound conflicts of life, attracted many composers of various temporal and national traditions. The piano concerto is a single, complex organism where the will and aspirations, states and emotions of all its participants are intertwined. The image of the dissipative structure, first introduced by the school of I. Prigogine, provides a plausible explanation. The scholar emphasizes the phenomenon of the psychological impact of the piano concerto. Ilya Prigogine, a Belgian Nobel Prize winner, and his co-author Isabella Stengers intensively studied the phenomena of time, randomness and chaos, indeterminism and irreversibility (“arrow time”), self-organization, and the appearance of dissipative structures (Prigogine & Stengers, 2000, 2003).

In the case of closed systems, due to the dissipation of energy, a dissipative system, tending to a stationary state, loses energy and gradually “decays.” On the contrary, open systems, which function in constant energy exchange with the environment, experience self-organization of matter, as a result of which dissipative structures are formed. It is such structures—artistic images—that further structure the musical “space”, in the organization of which all participants of a musical concert are involved. This structuring occurs by itself, through self-organization, and leads to the accumulation of wills, aspirations, and consciousnesses into a single whole—the concordant “body” of the musical event. It is a well-known fact from experience that, at the beginning of an introduction to a piano concerto (as with other works of the symphonic or chamber genre), listeners are easily distracted and their perception is largely chaotic. The concerto ends with mutual unanimity and even enthusiasm among the audience that eventually perceives and feels as one.

Piano-orchestral compositions of the Classical-Romantic period are linked to the brilliant achievements of the piano concerto, which, on the one hand, established extremely high professional standards, and on the other hand—the highest artistic achievements and diversity of piano techniques, which led the concerto to the heights of professionalism.

In the classical piano concerto, the pianist’s personality comes to the forefront, as if contrasting visually and performatively with the orchestra, contraposing individual and personal characteristics to the “massiveness” of the orchestra.

Italian composer Antonio Vivaldi is generally considered as the founder of the instrumental concerto genre. He also shaped concerts into a three-part form that eventually dominated the concerto genre for many centuries.

The age of the piano concerto begins with Johann Sebastian Bach. At first, it was a form of the so-called ripieno concerto (Italian: *ripieno* for “complete”), without solo instruments (the Brandenburg Concertos). In these concertos, rapid (extreme) movements were formed on the basis

of monothematicism, and the role of the soloist was most often characterized by ornamental virtuosity. Considering the particular features of the formation of the piano concerto, it is possible to notice that already with Johann Sebastian Bach the transition is outlined from monothematicism (in its baroque sense) to polythematicism. As Boris Gnilov notes, “The essence of the event lies in the fact that, in this genre, the paradigm of the theme as a source and impulse for development was superseded by another paradigm—the theme as a relatively isolated and self-sufficient musical structure. In other words, exposition as ‘immediate development’ was contrasted with the concert (and before that, apparently, the opera-vocal) ideal of ‘development as still the exposition’” (Gnilov, 2008, p. 348).

The development of the piano concerto followed three parallel paths, each of which was characterized by its own type of concerto. The types of concerto dramaturgy differ in form and in the nature of interaction between the soloist and the orchestra. Prevalence of one of the parties or their balance determined the characteristic typological features of the concerto. Thus, the first type of concerto is characterized by the dominance of solos, with the orchestra mainly acting as accompaniment. Some researchers (Preysman, 2010) classify the concerts, originating from Mozart’s works, to this first type. Mozart’s concerts stand apart in the typology due to the correlation of the artistic means of the soloist and the orchestra in them. The general principles of Mozart’s style were continued and developed by the representatives of the “brilliant style,” namely by Frédéric Chopin, Camille Saint-Saëns and others.

The second type are the piano concerti with a distinct presence of drama and conflicted development, and which, in terms of power, content, and richness of expressive means, equalize the two parts—the soloist and the orchestra. Here the piano is conceived as the orchestra within an orchestra, where in terms of color and timbre variety the piano part is on a par with the orchestra and competes with it. Beethoven is considered to be the founder of this type of concerto; this line of development was continued by the Robert Schumann, Ferenc Liszt, Pyotr Tchaikovsky, Sergey Rachmaninoff, Béla Bartók, and others.

Concertos of the third type include those in which the orchestra part had a slight predominance in comparison to the piano part. The colorfulness, the variety of colors and the fullness of the timbre saturation are competed with the piano and slightly surpass it in these components. Johannes Brahms’ concertos are an illustration of this type of concerto.

As I. Kuznetsov (Kuznetsov, 1980) notes, Wolfgang Amadeus Mozart was associated with the rapid evolution of the concerto. Mozart, being at the top of the pyramid in shaping the traditions of the European piano concerto, made a significant breakthrough in the individualization of the concerto and in bringing its content closer to the drama. The Piano Concerto in E-Flat Major K.271 is a brilliant example of this dramatic metamorphosis with its distinctly dramatized figurative development.

According to B. Gnilov, “Mozart’s Piano Concertos are one of the most expressive examples in terms of individuality and personality of a young musician’s piano concerto that provides him with a kind of ‘portal,’ the successful passage of which secures public recognition. For all the multilayeredness of the piano-orchestral artistic-meaning complex, the attitude towards emphatically individual creativity, set by its personal level, which can be designated as the human voice, becomes fundamentally important. Throughout Mozart’s entire creative career, the Piano Concerto was always at the center of the composer’s attention” (Gnilov, 2008).

Mozart’s piano concertos were composed at the peak of his artistic evolution. It is a well-known fact that Mozart, despite his youth, was an excellent organizer; he introduced the practice of coordinating music academies, performing a new concerto at the each, with the total number of concertos composed and played at the academies reaching 21. Only four were written by him for other performers. According to Mozart (in a letter to his father, 1782), “the concerti give something in between being too hard and too easy; they are brilliant and pleasant to the ear but, of course, they do not fall into emptiness: here and there a connoisseur will obtain genuine satisfaction but even ignoramus will remain satisfied, without knowing why...” (Druskin, 1939, p. 25).

The further evolution of the concerto is linked to the development of the individual-personal principle in the classical-romantic concerto. Large-scale, heroic figures become the prototypes of the concerto’s “heroes,” explicitly or implicitly. The image of Napoleon I as a supreme and harmonious expression of personal qualities was the most striking ideal for his contemporaries. The psychological phenomenon of the hyperbolization of personality is reflected in the piano and orchestral composition. The piano part in the classical-romantic concerto exalted the virtuoso both above the orchestra and the audience, providing him with the status of an imaginary idol and allowing to dominate everyone.

Ludwig van Beethoven took another important step forward in the development of the heroic-romantic trend in his concertos, namely symphonizing and dramatizing the concerto as a genre. In his concerti, the dramatic clashes between the soloist and the orchestra were already in full effect. Beethoven, also continuing Mozart’s tradition, participated in Vienna’s academies with his concertos. As M. Druskin points out, “However, the looming approach of deafness constrained his pianism. This explains the small number of Beethoven’s academies. Still, for each academy Beethoven prepared a new piano concerto, which he himself intended to perform. And, like his predecessors, he improvised on themes suggested by the public. Beethoven’s concerti are relatively more compactly arranged: there are five works in this genre within fifteen years” (Druskin, 1981, p. 54).

As the author and performer of his concertos, at the time when deafness still allowed him to do so, Beethoven was unable to interest the audience in the new type of dramatized and symphonized concerto he had developed. As he himself stopped performing them, the contemporaries began to forget his works. The novelty of the content and form

of Beethoven’s concertos did not contribute to their popularity. Overall, they shared the fate of his other piano works, increasingly forgotten by his contemporaries as Beethoven stopped performing them himself. For example, during the composer’s lifetime only one of his sonatas—the Twenty-eighth Op. 101—was performed by the other concert pianist (in 1816).

Fate was more favorable to his earlier concertos: probably because, on the one hand, they were still written in the Viennese tradition and, on the other, because Beethoven himself promoted them at the time, appearing on stage. Performers were also interested in the Third Concerto: Ferdinand Ries, Fiodor Stein, and Carl Czerny included it in their repertoire. Beethoven’s piano work began to resound in concert halls and found true success posthumously (from the 1830s onward) as a result of the efforts of Felix Mendelssohn, Klara Wieck, and Franz Liszt. Still, even then things were not so unequivocal. “The pianist Mortier de Fontaine, for example, made a name for himself by playing in 1847 one of Beethoven’s most important works, the Sonata für Hammerklavier (op. 106, B-dur), which was then considered unperformable. Even many years later, in 1881, when Hans Bülow performed Beethoven’s last five sonatas in a row at one of his *klavierabends* in Vienna, Eduard Hanslick, the renowned critic and then unquestionable authority, was struck by the concerto’s extraordinary restraint and audacity and summed up the experience of this evening in the following words: ‘Excellent, but not for duplication. Or should I say, never again (nie wieder), even though it was very good. Probably many contemporaries had a similar reaction to the premieres of Beethoven’s concertos’” (Konen, 2011).

Frédéric Chopin, Franz Liszt, and Robert Schumann endowed the piano concerto with the individual and personal features of a romantic hero, providing it with beautiful melodies, dramatic development, virtuoso texture, and artistic imagery. Chopin’s concertos may be considered the standards of the “brilliant style.” Chopin brought the brilliant style to perfection and at the same time fundamentally changed it. He imbued the passages with supreme artistic content: brilliance, virtuosity, and variety of ornamental pianistic figures were enlivened by the poetic nature of the piano cantilena. Concentrating all of his attention on pianism, the composer abandoned the role of accompaniment to the orchestral part without developing a symphonic concerto line following the example of Ludwig van Beethoven, Robert Schumann, and Johannes Brahms, who built a dialogue between the pianist and the orchestra on the principles of dialogue and equal rights. With Chopin, the orchestra plays a modest, secondary role, providing the necessary background support for the soloist’s part and limiting itself to episodic interchanges with it. The orchestration lacks variety and is more like a background, against which the timbre and coloristic palette of the piano part flourishes.

Franz Liszt, like Frédéric Chopin, limited himself to writing two concertos, where he emerged as a reformer and a master of orchestral writing. He succeeded in building

a harmonious unity between the soloist and the orchestra, where the piano part is extremely virtuoso and colorful, while the orchestra part is colorful and varied in its development of dramatic episodes and on an equal footing conveys musical thoughts in competition with the piano. Liszt, like Chopin, succeeded in revealing the features of the piano in all its brilliance, as well as virtuosity and variety of ornamental pianistic figures. At the same time, he succeeded in achieving unusual colorfulness, vividness, and drama in the orchestra part. Having made his concerti one-part, he concealed in them a conditional four-part structure that brought them closer to symphonic cycles.

Robert Schumann's path to writing a piano concerto was not an easy one. Before writing *A Minor Concerto*, Schumann worked on three piano concertos at different intervals, but none of the ideas was realized. In a letter to Clara Josephine Wieck in 1839, Schumann reports the idea of a new work: "...it is something between a symphony, a concerto and a great sonata; I see that I cannot write a concerto for virtuosos, I must conceive something else" (Zhitomirskiy, 1964, p. 329). In 1841, Robert Schumann wrote a fantasy for piano and orchestra and then a few years later, on Clara Wieck's advice, added an intermezzo and a finale to it. This produced a concerto that became one of the finest examples of the genre. In his concerto, Schumann combined three genres—symphony, fantasy, and concerto.

Following the tradition of Beethoven, Johannes Brahms continued the symphonization of the concerto genre. The *First Piano Concerto* discouraged listeners with the symphonic opulence of the orchestral part, while the piano part, devoid of bravura passages and external tinsel, accompanied the orchestra with its deep thoughtfulness and philosophical nature. These were two parts equal in significance and artistic value. In terms of form, the second concerto appeared in a changed form: in addition to the three parts, of which concerto normally consist of, a scherzo was added, making it resemble a romantic symphony.

In Brahms' piano concerti, there was a mutual fusion of the two leading genres of European instrumental music—the concerto and the symphony. "We must speak here, we must emphasize again, not on the growing influence of the symphony on the concerto but on an epochal and equal 'meeting' of the two musical genres. And the symphony genre, as well as the concerto genre, is taken in its 'ultimate', 'Olympian' state—directly, one might say, 'from the hands' of Beethoven. This is borne out by the multiple correspondences between both Brahms' piano concertos and Beethoven's Ninth Symphony, as well as his Fourth and Fifth Piano Concertos" (Torgan, 1976).

Russian composers of the last third of the 19th century and the first quarter of the 20th century played an important role in the development of the piano concerto by Pyotr Tchaikovsky, Sergei Rachmaninoff, Alexander Skryabin, Sergei Prokofiev, Igor Stravinsky, and Dmitry Shostakovich. In their works, the evolution of the genre happened in leaps and bounds, reaching new heights, and expanding the range of technical possibilities and artistic means.

P. Tchaikovsky composed three piano concertos, of which the first was the most vivid, informative, and imbued with Slavic spirit. In the first movement, Tchaikovsky employed the tune of Ukrainian kobzars but in the third part of the concerto Tchaikovsky used the Ukrainian folk tune "Viydy, viydy, Ivanku." Here Tchaikovsky excelled with magnificent instrumentation, creating vivid picturesque pictures, subordinating pianism to orchestral thinking, and creating unconventional, innovative in terms of technical methods and content, which at first provoked a negative reaction from the leading Russian pianists, in particular Nikolai Rubinstein. Alexander Ziloti, the famous pianist, published his own version of the piano part of the concerto after his death, which Tchaikovsky categorically disagreed with during his lifetime, and ironically it was in Ziloti's version that the concerto was performed until the end of the twentieth century. The renowned critic Vladimir Stasov also did not withhold his words of criticism. Much later, however, Boris Asafiev wrote that "The history of contemporary Russian pianism must begin with the birth of Tchaikovsky's *First Piano Concerto*, in which the great composer created a Russian symphony pianistic style under conditions of the rapidly growing common artistic culture in Moscow, summarizing the best conquests of the West at the time. And so, out of the huge compositional conquest, which the mentioned piano concerto is, grew an artistic current that constitutes the main, essential property of Russian-Moscow pianism—its richness with creativity, sensations of the creative process, and manifestation of compositional culture, in spite of the pure virtuosity of the brilliant concerto style" (Predlogov, 2022).

A special role fell to Tchaikovsky's *First Concerto*, which ushered in a new era in Russian piano music. The composer succeeded in harmoniously uniting the system of individual, national, and artistic-systemic meanings in the artistic image on the basis of a new type of virtuosity and brilliant orchestration.

These same three levels of historical and artistic meanings—personal, national, and artistic-systemic—are demonstrated by Sergei Rachmaninoff in his art. They were the most vividly expressed in his *Piano Concerto No. 3*, which, like Tchaikovsky's *First Concerto*, was "tried and tested" in the United States and became a transcontinental unifying bridge. The *Third Concerto* was the pinnacle of performing excellence and was considered one of the most difficult works in any virtuoso pianist's repertoire. Using the principle of wave pressure in the *Third Concerto*, Rachmaninoff achieves the greatest tension in the formation of the dramatic conflict. The concerto's symphonic orchestral palette placed the orchestra on a par with the piano in resolving the conflict situation, when the dramatic sphere of imagery, bubbling with drama, reaches its greatest intensity both in the piano part and in the orchestration. The *Second Concerto*, along with the *Third Concerto*, was fantastically popular. Rachmaninoff was very critical of what he had previously written. Thus, he edited his first concerto twice until he reached the desired result. In a conversation with A. J. and E. Swans, he said: "...I have revised my *First Concerto*, now it is really good.

All the youthful freshness remains, but it is much easier to play..." (Apetyan, 1988, p. 189). The composer reached unreachable heights, securing the position he had during the 1900s, which were the critical years for the art. With his work, he exhausted the lyric-dramatic line of development, relying on the vanishing paradigm of the 19th century.

Aleksandr Scriabin demonstrated an innovative approach in his works, and his innovations were most convincingly manifested in the piano-orchestral work *Prometheus: The Poem of Fire*. *Prometheus* proved to be a work that stirred the world of musical art and had an electrifying effect on the minds of the Russian and global music community.

The innovations of *Prometheus* found their continuation in *Petrushka* by Igor Stravinsky (as it is known, the original impulse that gave rise to this ballet of the composer was the piano-concerto idea).

The concerto heritage of Sergey Prokofiev, like S. Rachmaninoff's five piano concerti, was his greatest achievement. Just like Rachmaninoff's, the third piano concerto by Prokofiev was the central achievement in this type of work. For all the differences in the biographies of Rachmaninoff and Prokofiev, there are definite similarities in the creative path that are linked with the composition of piano concertos. Just as with Rachmaninoff, the first two piano concertos brought fame and acclaim and at the same time were the milestones on the way to the pinnacle, which was the third concerto. The Fourth and Fifth formed the other edge of symmetry, being on the descending line of creative luck.

The Third Concerto, like Rachmaninoff's Third Concerto, was destined in many respects to become the supreme achievement not just in this genre but one of the most significant in the composer's entire oeuvre. Moreover, Prokofiev's Third Concerto surpassed practically everything that had been written ever since to accompany it and to a considerable degree—overall in the field of music for piano and orchestra. As N. Kravets states, "Prokofiev's work is unlike any of the piano concertos of the 1920s. Only Bartók's First Concerto may be compared with Prokofiev's on the scale and rhythmic activity. But there the predominance of constructive structures in the spirit of neoclassicism is too strong. Neoclassical features dominate in Stravinsky's quite remarkable Piano Concerto, written in 1923. Prokofiev, on the other hand, while remaining a thoroughly modern composer, reveals the Russian tradition of concerto music in a new way; it should even be said that in none of his earlier musical pieces had the national essence of his work been revealed with such force. Prokofiev boldly and convincingly acted as a successor of the great line of Russian art and once again showed the world the diversity of the development of Russian traditions Pyotr Tchaikovsky" (Kravets, 1980, p. 145).

Of Dmitri Shostakovich's two piano concertos, the first one, unsurprisingly, is the most popular with performers. Written in his younger years, it is full of brashness, audacity, innovation, and experimentation. Daringly mixing classical and romantic traditions with popular forms of light and popular music, Shostakovich found a form of expression that suited his idea most closely, and in this sense, he was probably

one of the first not to follow the tradition in the use of form but to create a unique form for his own project—the piano concerto. Using the principle of play, he applied a form of dialog between the soloist pianist and the soloists of the orchestra in the concerto: to demonstrate confrontation, conflict, and unity.

Bartók's three piano concertos mark three different stages in the period of full creative maturity, when the composer actively shaped his characteristic musical language, building dramatic collisions on the synthesis of certain aspects of Western European cultural tradition (Bach, Beethoven, Debussy) and Hungarian and Balkan folk traditions. Developing rhythmic and melodic features alien to Western classical music, Bartók does not use them as an exotic condiment but includes them as a basic component of the dramatic development of his works.

The first concerto is marked by a harshly "percussive" instrumental sound; the orchestral fabric is richly polyphonized, while the expressiveness of the emphasized dissonant vertical increases in terms of dramatization. As Alexander Perepelytsia notes: "Bartók's principle of architectonics, based on the unity of material in all sections of the work, is in harmony with the compositional technique of late Beethoven, while at the same time the composer makes extensive use of folk sources in realizing the variation method of composition in the Concerto.

The significance of the work is largely determined by Bartók's mastery of rhythm, the art of temporal deployment of the music in a dramatic vein. The rhythm factor is exhaustively represented in the concerto, just as the 'rhythmic' writing techniques are fully displayed, especially at the level of pianism. The concerto may be rightfully called the peak of the 'martellato, percussive period' in Bartók's piano music" (Perepelytsia, 2014, p. 48).

The Second Concerto is more "classical," thought there Bartók also adheres to an expressionist pointed manner. Critics have noted that since Stravinsky's *Sacred Spring*, the *Scythian Suite*, and Prokofiev's Second Piano Concerto, European music has probably never produced anything as stunning in terms of the dramatic intensity and frenzy of the sound palette. As in his First Concerto, Bartók uses a varied motif of linear polyphony in its most complex counterpoint combinations, complex rhythm structures that permeate the entire concerto and are an important means of dramatizing its structure. The piano is seen as a predominantly "percussive" instrument, and the sound palette is imbued with powerful chords at a quick tempo and sharp contrasting dynamics, now explosive, now subdued. In Alexander Perepelytsia words, "Bartók's Second Piano Concerto was conceived and performed as a work that was technically simpler and more accessible in terms of material than the First Concerto. At the same time, the new work uses the compositional scheme of the First Concerto: the three-part cycle is thematically unified, the finale again forming a reprise of sorts in relation to the first movement (the material of the first movement is used extensively in the episodes of the final rondo, the code of the first movement is reproduced in the finale almost without change).

The nature of the contrast is also reminiscent of the First Concerto: the dynamism of the extreme movements and the reflective statics of the Adagio are contrasted: the ‘day’ and the ‘night,’ *Natur und Mensch*. The most conspicuous difference is the appearance of rapid music in the middle of the Adagio; the artist does not encounter nature in its ‘noise and boiling’ alone, but also in its gloomy stillness. The three-part cycle contains what is essentially a five-part concentric composition: the outer sections of the Concerto surround the middle section, the middle section includes two slow sections, embracing the central section, the Presto” (Perepelytsia, 2014, p. 53).

In the Third Concerto, Bartók’s worldview changes. Whereas in the early period of his oeuvre there are such bold phrases in his letters as: “My kingdom is dissonance!” (Gakkel, 1977, p. 89), in later years his line of thinking shifts: “We must direct our efforts to the search for what might be called ingenious simplicity” (Gakkel, 1977, p. 50). As A. Perepelytsia mentions, “In the Concerto, two beginnings are presented: lyrical and contemplative and genre-dance, with a folkloric touch. Peace and harmony between man and nature reign in the work. In terms of style, the Concerto has two elements: verbunkosh with its traditional states, and the classicist chamber polyphonic style” (Perepelytsia, 2014, p. 55).

Another work by Bartók that does not formally belong to the genre of the piano concerto but is essentially a concerto—the Sonata for Two Pianos and Percussion—should not be overlooked. Bartók himself later sensed this and produced an orchestral version of the sonata titling it the Concerto for Two Pianos, Percussion and Orchestra. Combining pianos and percussion into one group had long been in Bartók’s mind, and such episodes were depicted in the first two piano concertos. Still, Bartók was confused by the disparity in the instrumental power of the percussion and one piano, and in order to balance out the percussion group and strengthen the role of the piano, Bartók introduced a second piano. Treating the piano as a percussion instrument and combining the two instruments, the composer achieved an optimal balance with the orchestral percussion group and the sound palette that was absolutely incredible in beauty, rhythmic complexity, and diversity. Twelve percussion instruments (snare drum, tam-tam, xylophone, triangle, timpani, cymbals, and other instruments) played by two virtuoso percussionists were contrasted with two virtuoso pianists. The concert version achieved even greater timbral and colorful variety at the expense of the orchestral part.

George Gershwin burst onto the Olympus of the piano concerto quite unexpectedly and pompously. Having successfully attempted to “cross” two essentially incompatible types of art—serious and entertaining music—he got a very successful hybrid, which quickly conquered the entire art world. As Ewan D. notes, “With his Rhapsody Gershwin partly unexpectedly and somewhat ‘forced’ brought the United States of America, seemingly hopelessly and forever backward in the field of academic musical composition, to its forefront” (Ewen, 1989, p. 135).

The piano concerto genre is new to Chinese art. To date, Chinese composers have already composed many remarkable works in this genre: Huang He, *Forest Mountain*, *Spring Blossom*, *Divine Spirit*, etc. As in other samples of contemporary Chinese musical culture that focus on the development of achievements of Western European and Russian art, two trends are noted here: on the one hand, mastering the experience of Western music, and on the other, introducing the achievements of rich traditional art. All of the above, as well as the features of national thinking, requires serious study, especially since the piano concerto is very popular in China, and as interpreted by Chinese masters, the genre is gaining increasing recognition among the international musical community.

Since its inception in Chinese art, the piano concerto has been interpreted as a genre that demonstrates aesthetic beauty and is highly communicative. Initially, the Chinese piano concerto was oriented, according to its genre genesis, toward showing the expressive possibilities of the piano combined with the timbral colors of the symphony orchestra and the skill of the pianist. Confucianism and Taoism remain to be the spiritual core of pianism, not excluding the ongoing fruitful processes of combining national and foreign musical cultures. The static technique remains a particular focus for piano performing, and China values external restraint, an “introverted” style that is also associated with Confucianism, which maintained that human feeling should not manifest itself too obviously through external physical actions. Based on their artistic views, Chinese pianists prefer compositions in the “Wen” (peace) style, based on a perception of “Ching Dan Gao Yuan” music that includes nobility and breadth in addition to simplicity and modesty.

Among the large-scale works, the most typical and popular are the concerti for piano and orchestra by Huang He and Liang Shanpo and Zhu Yingtai, which are close to the European Romantic tradition but are deeply national in form and in the nature of the music. An indispensable condition for their interpretation is the knowledge of classical and folk music samples for Chinese traditional instruments, folk songs, and theatre of different provinces (in particular, the northern Jing Xi and the southern Yue Qiu). The embodiment of such diverse origins, their figurative specificity requires from the pianist a special subtlety of emotion and intuition (Go, 2018).

Conclusions. This paper considers in detail the peculiarities of form formation and dramaturgy of the piano concerto and highlights the ways of its movement toward drama in a historical retrospective. The questions of modernization of form, genre, and style of the piano concerto under the influence of the newest paradigm of the time were discussed, and the genre “drama” as the main component of the development of symphonic music was investigated.

The piano concerto is one of the most popular and relevant musical genres. Constitutional features of the piano concerto such as competitiveness, dialogical expression, dynamism, developed virtuosity, and at the same time the ability

to express profound life experiences, and most importantly, the unity of solo expression together with the orchestra made the piano concerto attractive to composers of different time periods and national traditions. Upon analyzing the literature on the subject, it was possible to conclude that throughout all the stages of the development of the piano concerto there was a change of cultural paradigm. In regard to this, the genre of the concerto is undergoing restructuring in its search for new innovative forms of development. In the course of the evolution, there are many innovations

both in the restructuring of the genre and in the dramaturgy, where there is an increasing convergence with the drama and the theatricalization of non-theatrical genres. Composers repudiate the self-identification of the author with the lyrical hero and increasingly often give musical thematic material as if coming from “other persons of actors”, giving the work an internal and external theatricality. Experiments with form result in composers abandoning traditional forms and creating their own form-individual projects for each work, which most fully correspond to the implemented idea.

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Ся Мін

Еволюція жанру фортепіанного концерту

Анотація. Простежено особливості зародження та розвитку фортепіанного концерту на шляху його руху до драми в історичній перспективі, проаналізовано специфіку його жанрової природи, виявлено типи драматургії концерту, що відрізняються одна від одної формою та характером взаємодії соліста та оркестру. Показано, що в історичній ретроспективі розвиток концерту йшов шляхом піднесення індивідуально-особистісного начала, потім шляхом діалогічної рівноваги оркестрової та фортепіанної партій, що було обумовлено ступенем інноваційних досягнень композиторів та домінантною естетичною парадигмою. Продуктивним у плані розкриття жанрово-видової специфіки фортепіанно-оркестрової музики показав себе композиційно-аналітичний підхід. Проведений аналіз виявив, що рух до драми в історичній перспективі фортепіанного концерту був нерівномірним із періодичними відступами до так званого «блискучого стилю». Залежно від типу драматургії змінювалося співвідношення сольного начала та оркестру. У XX столітті у зв'язку з кардинальною зміною культурної парадигми відбувається реструктурування концертного жанру, композитори відмовляються від традиційних форм і до кожного твору намагаються створити форму — індивідуальний проект. У дослідженні позначено параметри зміни жанру, форми та стилю фортепіанного концерту під впливом новітньої парадигми часу: відмова від традиційних жанрових форм, створення гібридних форм, таких як «антижанр», «гіпержанр» або повне заперечення жанру та створення індивідуального проекту жанру.

Ключові слова: фортепіанний концерт, еволюція жанру, драма.

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