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**O. SRIABIN'S SONATAS
AS A REPERTORY ACHIEVEMENT OF
ODESA PIANISTS**

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The article analyses O. Scriabin's work and the influence of the Odesa salon art in the late nineteenth century on the formation of high-emotional perception by the Odesa public of a pianist and composer; and his creation of musical abstractions of the mystery-oriented images-theme in the last three Sonatas. Therefore, the research of the genius of Scriabin is definitely relevant for a better understanding of his importance for the world musical public and his influence on Ukraine.

The purpose of the research is to reveal the influence of the Odesa musical and cultural environment on the work of O. Scriabin; and adopt his legacy in Odesa by the example of pianistic part and the creative search for the Mystery, based on which the last three Sonatas were created by the author of "Prometheus".

The methodology of the research is based on the emotional approach of style comparative analysis, and historical and hermeneutical analysis of the musical method. Start with, the type of musicological thought and the degree of integration of the O. Scriabin's works into the humanitarian and cultural context and the general orientation of the musicological analysis determine methodological specificity.

Conclusions. It was proved that the Odesa piano school was a part of premiere success of the piano recital in 1898, which gave the piety to Scriabin's pianism and compositions in the salon art. In Scriabin's compositions, the ecstatic lyrics discourages theatrical meaningful antithetic in favour of the monologue overall joy. Overcoming drama or tragedy of being, the embodiment of which is based on Scriabin's sonority. The mystical generalization of Scriabin's sonority is opposed to the Kupka and Rachmaninoff's naturalism, but has common origins with the Orthodox instrumentalism of church bells, which is inseparable from the abstraction of dance.

Keywords: symbolism; innovative thinking; salon art; the piano; "light" piano; salon pianism; musical traditions of Odesa.

Introduction

At the end of the nineteenth century, salon art of Odesa formed high-emotional perception of the pianist and composer O. Scriabin by the Odesa audience and influenced the creation of musical abstractions of mysterious images-themes of three last Sonatas by a composer. After all, the leading Ukrainian composer, one of the founders of modernism in Ukrainian classical music B. Lyatoshinsky was a convinced *Scriabinist*. Therefore, the research of the genius of Scriabin is undoubtedly relevant for a better understanding of his importance for the world musical community and his influence on Ukraine.

The success of Scriabin in Odesa and the active discussion of his mysterious ideas are of considerable interest to Ukrainian researchers. An influential monumental study by V. Rubtsova (1989) depicts the creative portrait of the great Russian composer and reveals the peculiarity of his personality and philosophy. Moreover, V. Rubtsov considers the Scriabin's work both within the socio-historical and cultural contexts. I. Boelza (1987) in the work "Alexander Nikolaevych Scriabin" indicates that O. Scriabin was not only an ingenious musician, but also a profound thinker. The author emphasizes that the basis of O. Scriabin's philosophy was the belief in the power of art to transform people, and therefore the composer sought to bring joy with his work. H. Komarovsky (2018) emphasizes that the work of O. Scriabin became the central figure in the V. V. Sofronitsky's work. Olexandr Alekseev (1993) adored Scriabin's music, even his students were "infected" with Scriabin's music became like-minded people. The author emphasized in the study that Scriabin sought to develop people with his art, to teach them to direct their thoughts to the stars. It is worth mentioning also numerous publications of the composer and pianist O. Scriabin's works (Balza, 1987; Nikolaev, 1983; Usenko,

2004), etc., which gave birth to the confidence in the musical mission of the Southern Palmyra of the Odesa cultural areal. Although there is an analysis of concrete patterns of the specified stages of the life of the pianist and composer Scriabin that is to realize the completeness of cultural and artistic meeting of the genius of Slavic music with Odesa.

The purpose of the article

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Presentation of the main material

Scriabin's influence on Odesa was determined by the historical and art independent principle of Odesa in relation to St. Petersburg, as St. Petersburg was the Northern Palmyra and the current capital of the Empire, a new capital was being built, later the Third City of the Empire, and South Palmyra became Odesa. However, the geographical factor and the general circumstances of development made Odesa a contact both with the Ukrainian environment, and with the first capital, with Moscow. The artistic symbol of this connection was such majestic figures of the world modern art as M. Vrubel, V. Kandinsky, V. Rebykov, A. Scriabin, K. Shimanovsky, and E. Golishev. M. Vrubel, V. Rebykov, K. Shimanovsky, and E. Golishev lived and worked directly in Odesa (Gojowy, 1998; Black Square on the Black Sea, 2001). Due to the activity of V. Rebykov and M. Vrubel's guidance, Odesa since the 1880's confidently had entered into the protomodern era, demonstrating the frank Europeanism of thinking and bypassing the permeated path of folk in artistic self-affirmation.

The European-oriented tone of the artistic search of young Scriabin was supported especially by his teacher S. I. Taneyev (later a student S. Kondratiev became a significant person in the musical world of Odesa in the first half of the twentieth century) (Odesa Conservatoire, 1994) Taneyev did not have the enthusiasm for "associating with folklore", but he went out of his way to teach his students the art of counterpoint, that was built by Tchaikovsky's student in developing the ideas of Glinka on the original polyphony of Russian church music. A. Scriabin's pianist achievements were focused on salon, and the art salon was a natural environment of life and a place, where creative and gifted personalities could introduce themselves both in Moscow and Odesa. It is the Izdebsky's Salon in Odesa that initiated the publishing of A. Schoenberg's works for the first time in Russia in the 1910s, in the same publication the figure of K. Shymanovsky was mentioned.

Scriabin showed favour to the genres that formed the basis of salon presentations and became a Chopinist, and later a Wagnerist and Debussist; acutely he caught new trends of creative realities of his time. Stages of salon plays and symphonic introductions put appropriate components to the process of implementing ideas-images of creativity, being "encoded" in the program of the Moscow "ground" (the so-called "Pochvennichestvo" – philosophy movement in Russia), which united in the integrity of the creative act small genres of everyday music and revelation of the complexity of artistic professionalism.

Thus, noting the depth of the contacts of the cultural life of Moscow with European bending to the Biedermeier and verismo, based on which was the cult of provincialism as the focus of the actual artistic tasks of the century, with the chronologically *advance* character of the modernist concept in Moscow in comparison with St. Petersburg. Therefore, Odesa stood in full solidarity with tendency toward modernity with the "deep" Moscow, from which came and rooted in the Odesa Conservatoire V. Rebykov, one of the most talented modernists of the late nineteenth and early twentieth centuries. It was Rebykov who was invited to chair the final exams at Odesa Musical College in 1886 (Report of the Odesa Branch of the Imperial Russian Music Society of 1886, p. 16).

Piano pieces O. Scriabin somehow compared with his own pianist's skills. It is the well-known Chopin's setting of the young Scriabin, and, unlike Chopin-oriented M. Balakirev's works, who was drawn to F. Liszt's piano style symphony, O. Scriabin was sensitive to those features of the Polish masters' stylistics, which today are described as Biedermeier's (Podobas, 2012).

In the Scriabin's mazurka, which inherited the Chopin's poem-style (Rubtsova, 1989, p. 57), the chamberness and expressiveness of contrast-polyphonic texture features were emphasized. In particular, there is emphasized the melodic significance of the voice played in the left hand – see. Mazurkas Op. No. 3, mm. 6, 7, 8. Especially number 7 is emphasized, where the left hand in the middle section of the form shows the theme forte energico, and, in the waltz-style, it is energetic and brilliant.

We remind that due to a trauma of the right hand after trying to play “dulcimer” sound (Rubtsova, 1989, c.36) composer-pianist had felt the danger to “overload” his right hand. Therefore, the left hand was support one, differed from the German-oriented “righthanded” traditions of the Russian piano school. However, it made Scriabin closer to “keyboard” pianist traditions of France and partly to Chopin. The reader should bear in mind that Chopin played his chromatic gamuts “often with his last three fingers” (Dzielo Chopina jako źródło inspiracji wykonawczych), and did not like “excessively loud piano sound, calling it a dog’s yapping” (Demska-Trębaczowa ed, 2016).

This background into the Chopin’s playing style is significant in connection with Scriabin’s Chopinesque, and in connection with the fact that the salon delicacy of sound production was regarded by him as a *weakness*, which led to his unsuccessful attempt to play in Safonovo’s style, that is, in the style of *power*, the so-called *Russian*, and by source of Liszt’s pianism, represented by V. Safonov. In particular, in the memoirs, the Russian and Soviet pianist and music teacher M. Presman humiliated the pianism of the great composer: “Have none of great virtuoso-pianist data by nature ...” (Presman, 1940, p. 34). Nevertheless, quite another was the position of an experienced teacher and fine pianist M. Zverev, who appreciated Scriabin’s piano talent *above the composer’s one*, although the latter, as self-evident fact, was out of the question (Rubtsova, 1989, pp. 32–33). Similarly, in Paris in 1905, Scriabin’s pianism was regarded as “brilliant” (Rubtsova, 1989, p. 228), as well as next triumphal performances both abroad and in the largest cities of the Russian Empire.

It was “flying” manner of piano playing that used the “second keyboard”, that is, the playing on the raised wrist, coming from the old-fashioned tradition of the melismatic technique. However, S. Mykhailov is fully true to say that there are signs of national traditions, the deep aspect of which is raised in the works of B. Yavorsky, a great enthusiast of the national Russian roots of the O. Scriabin’s piano heritage (Rubtsova, 1989, p. 65).

The first published composer’s works (Op.1, “Waltz”, Op. 2 – No. 1 “Etude”, No. 2 “Prelude”, No. 3 “Impromptu à la Mazur”) are piano compositions, the following op. 74, “Five Preludes” are also for the instrument of his artistic performances. The influence of the Chopin and Debussy’s genres in these biographically milestones of creativity points to the style preferences of the composer: romanticism – impressionism/symbolism. In particular, in the Scriabin’s inheritance there are *plays in the genre of the prelude* mainly, and in this he is the heir of Debussy, whose prelude genre identity covers all stages of expression within his compositions.

Nevertheless, undoubtedly, the Chopin’s sign in the piano works of the author of “Prometheus” is the arrangement in the sonata genre, which is absent in Debussy, but which qualitatively stands out in the legacy of the great Polish Master. Like in works of Chopin, the concert genre was not emphasized by Scriabin; he paid attention to it only once when he was young (compare with Chopin’s writing of his two Concerts for a piano on the edge of the Warsaw and Parisian periods of work).

Symbolic for the national style of Scriabin is the beginning of his publications with Waltz op. 1. This play had been out of the category of “Russian waltzes”, that is the presentation of the “Russian Biedermeier” of the Moscow school, honoured by the waltzes of O. Gurilyov, long before the waltzes I. Strauss had triumphs in Russia. The Russian waltz is a complex set of simplicity of everyday music, but at the same time, it is a sign of foreign influence on Russian style, an indicator of the civilization seriousness of using this kind of genre as a dynamic impetus of the national style, appealing to the restoration of its founders. However, it is worth to note that the “Russian waltz” did not relate to the “demonization” of the waltzes, which covered Western music from Berlioz to Verdi and whose apogee was Liszt’s “Mephisto Waltzes”.

P. Tchaikovsky was very much aware of this complex principle of “Russian waltz”, who promoted the idea to combine waltzes and ballet (this is how S. Taneyev, a great student of Tchaikovsky, heard it, and blame his teacher for the dance-orientation of Symphonies’ themes), contrary to the represented and bequeathed by the great M. Glinka, a *song-type* nature of the Russian character in music. In the twentieth century, Russian music via the works of I. Stravinsky, S. Prokofiev, D. Shostakovich and others really had the ballet-oriented expression – “Russian ballet” became a sign of Russian style in the art of the last century.

Young Scriabin (1892) heard this wide predicting function of waltz by putting the effects of hidden polyphony in a homophone melody, while the polyphonic presentation was consistently associated with the way of scholarship (see the image of the scientific lessons of a hero in the Prologue of “Faust”, 1859, Ch. Gounod, in a poem by R. Strauss, elder contemporary of Scriabin, “Thus Spoke Zarathustra” – in the form of Fuga, etc.). The choice of the f-moll tone is somewhat demonstrative: it is the tone of “Appassionata” by L. Beethoven, but given in the opposite to the Beethoven’s drama melancholic tension.

However, the Sonata genre did not agree with the aesthetics of symbolism, which after 1903 (the year of the finishing of the Fourth Sonata) was dominant for the composer's work. Nevertheless, according to the Sonatas ("before the Fourth" and "after the Fourth"), the main periods of Scriabin's work had been formed, in which the 1910 year is the year, when "Prometheus" was written. In works of A. Bandura, a graduate of Odesa National Maritime Academy, who worked in Moscow, the role of O. Blavatsky was underlined that influenced on late Sonata of the composer. Moreover, the Sonatas came to be at the centre of the "Characteristics" by A. Коптыаев, in which the image of Scriabin as a mystic and the spiritualist is revealed: "Sonata, in Scriabin's hands, has become an intimate conversation with perfumes: Scriabin hypnotizes the haze, and her images are depicted" (Bandura, 1997, p. 37).

By the way, the last period of composer's work is separated from the previous one with a piano composition: "The late (or mystery) Scriabin's period began in 1910 with the creation of a piano play "Album Leaf" (Op. 58). It is famous "Prometheus" that really opened the last period for Scriabin's creative age" (Bandura, 1997, p. 37).

The mystery period of 1910-1915 is the stage at which Scriabin did not realize himself ...as a musician. L. Sabaneyev reported that the composer was "keeping telling" that "it is bored to be a composer only", and almost "explained himself" when the critic found him on the writing of another Sonata. Scriabin explained this activity as "pleasure of inertia" (Bandura, 1997, p. 37). For him, the main thing was *Mysterium*, in which all *people of the planet must take part...* The performance place of the *Mysterium* is a temple in the Himalayas foothills in India. The model of this grand and beyond music event was the composition "The Prefatory Act", the musical part of which is not recorded, while the literary one exists. However, exactly in the Sonatas, from the Sixth to the Tenth, fragments of music and images of "The Prefatory Act" were included (Bandura, 1997, 38).

Moreover, following sonata's form in the last Sonatas was a key point; it requires to add the poem "Towards the Flame" (Op. 72). Another thing is that the identification of sonata relations was implemented not in the tonal-functional harmony, "dematerializing" the mimetic theatricality of the syntactic thematic combinations, which formed the content of program-shaped associations in classical and romantic sonata. After all, the content of symbolism is the synthesis of special arts in which the musical beginning is unifying in relation to literary-visual meanings, but at the same time music and its aesthetically all-pervading quality turns out to be inappropriate in artistically completed compositions.

Therefore, C. Debussy's symbolism is most strongly manifested in his texts, in art songs, in works for a musical theatre (the symbolic opera "Pelléas and Melisandre"), but instrumental works are viewed in the context of impressionism/symbolism. It is this last stylistic turn that appears in works of instrumentalist Scriabin: "the dreamt objectivity" of the abstract programmacy of his works forms a bit theatrical for the impressionism – symbolism edge.

The performance of O. Scriabin's compositions is closely linked to the culture of Moscow – the alma mater of the artistic backgrounds of the musician. In Moscow, there was a school of performance of Scriabin's works, which offered in the first place such an independent and self-identifying figure as V. Sofronitsky. Traditionalizing Scriabin, Sofronitsky emphasized the "root system" of the Scriabin's pianism, bringing it closer to the academic status of the Russian piano school (Sofronitsky Vladimir Vladimirovich, 1981). Still and all, the interesting part of the style orientation of Sofronitsky was that after he had studied under the succession of M. Rubinstein A. Lebedeva-Getceвич, the prominent Soviet pianist had a conservative course in A. Michalovsky, a student of I. Mosheles, a pianist and composer who had a significant influence on F. Chopin, in particular, based on models of the Etudes of Mosheles, Chopin created a number of his famous Etudes (Chomiński, 1978, pp. 70–71).

Along with Sofronitsky, piano Moscow put forward G. Neuhaus as interpreter of Scriabin, who acutely heard the academic waltz in the works of the composer. V. Kornienko, a Moscow pianist, who had a genetic link with Ukraine, made a certain contribution to the "Scriabin-style".

Among the most well-known foreign authors in Sofronitsky's repertoire there was F. Chopin, R. Schumann, and F. Liszt. Nevertheless, with this particular significance for his piano renown he interpreted Russian music and mainly works of O. Scriabin (Chomiński, 1978, p. 225). It was this which inspired the Odesa pianist and a deep admirer of the legacy of O. Scriabin O. Alekseyev to write the book "Scriabin and Sofronitsky" (1993), which, due to the tacit ban on the work of the representatives of symbolism in the Soviet art of the 1940s-1950s, spoke for remarkable bravery of the author and a special devotion to the idea of serving the creative revelation of the great creator of the *Mysterium*.

Abroad, the performance of Scriabin's works was also a privilege for Russian musicians. However, the exclusiveness of the figure of Scriabin attracted the attention of such an amazing English pianist as J. Ogdon, who recorded almost all the main piano plays of the Russian composer.

In reference books (Music Encyclopaedia, 1976, p.1082), Ogdon's participation in the construction of the concept of performing Scriabin's music is not specifically mentioned, the academic school emphasizes, based on the foundations of F. Busoni's pianism, there is no surprising interpretation of C. Debussy's works, that is, the compositions in stylistic "wave", correlates at all with Scriabin. However, the recording of all sonatas and the works of Scriabin, made by Ogdon in 1971, impresses with the logic of theatrical presentation of images and the exact sense of *polyphony*, the significance of the Scriabin's "sonority", different from "naturalism" of Mussorgsky and Rachmaninoff, which holds that mystical "all presence" which is reported with "strange" sonorific sounds.

Odesa musicians make a special page in the biography of the composer, as tours of Odesa opened a series of concerts in the cities of the Russian Empire in 1897. In the same year, new piano concert was first played in Odesa, which, according to Safonov, had an incredibly massive success. However, the press gave a conservative review of both the work and interpretation by V. Rubtsov, moralizing on this situation: "It is not surprising: where the reviewer has no musical understanding and taste, the lack of fame of the author brings to nothing the artistic result of any performance" (Rubtsova, 1989, p. 92).

However, Odesa appreciated the music of O. Scriabin. In particular, N. Chehodaeva worked at the Odesa conservatoire (Ogrenich, 1994, p.178–183), who, being a student of Scriabin, directly transferred the skills of playing his works. In the 1950s – 1960s Scriabin's legacy was raised on the shield with the efforts of Scriabin's followers by O. Alekseev and P. Chuklyn, and Yu. Nekrasov.

By the way, the Eighth, Ninth and Tenth Sonatas of O. Scriabin among the last works of the composer created a special accent in the repertoire's choices of Odesa pianists. Their constant use in educational and concert work in recent decades clearly compete with the support on the First – Fourth Sonata of the Great Master, who determined the repertoire's choices until the 1990s. Thus, the tendency of drawing opuses into the creative life of the XXI century was realized, which represents the last stages of the composer's work, which was published by the Odesa press in the 1910s.

Symbolism as the stylistic position of O. Scriabin, which is particularly well-understood in his later compositions of the 1910's, is organically fit into the "neosymbolism" (Markova E., 2012) stylistic wave of the post avant-garde of the 2000s, when the repertoire of modern artists consists of precisely the late works of the author of "Prometheus". Eighth, Ninth and Tenth Sonatas are emphasised not only because they are the subject of the book author and his students' work, but, most importantly, because of the Odesa Academy of Music, which preserves the memory of Scriabin's success in 1998 close to the first and triumphant foreign tour to France, understands and recognizes this kind of composer's works (Rubtsova, 1989, p. 92).

In this case, the information systematization on the Eighth, Ninth and Tenth Sonatas as the *last* works, is noted not only as "the mystic foreboding of death", according to the book by I. Boelza, 1916 Boelza (1987); Rubtsova (1989). Nevertheless, some information with an idea of "non-tragedy of being" (Roshchina, 2007), which became part of the composer's account on his work in the 1910s. This idea is realized in the Tenth Sonata, although not only the chronological but also semantic parallels are evident in listed above Sonatas of Scriabin, which were composed in the second decade of the twentieth century.

In general, the last three Sonatas of Scriabin appeared to be associated with organic reversion to the origins of Chopin's works, its genre environment of preludes – nocturnes in favour of the monologue lyricism involved in salon pro-religious caress performing. The lyrics provides integrity to the great poem compositions, thus redefining it from the theatrical-philosophical confrontation of the ideas-images in the wills of the Liszt to the anthem and liturgical glorification of the soul dynamics, aimed at the capture of the joy of thought development: "... the thought is mobile and not concealed once forever with specific forms. It has the thirst for development. It is a process. It is an achievement and once again aspiration. There is ecstasy, recession, silence and rise again. And so, it continues without end" (Rubtsova, 1989, p. 390).

They said it about the last three Sonatas in general, but we also have the Ninth Sonata, which forms the organic component of the creative sonata triad of the genius of Russian music. Hence, certain conclusions that result in thesis on the inheritance of O. Scriabin as a consistent implementation of the symbolism innovations in a way of thinking from the beginning to the end of his creative path, both in composing and performing work. The performing work provided the essential expressiveness of the salon art and its interpretation in piano playing via the association of receptions techniques with the capabilities of the "light" Feldman and Chopin-type piano. An important is an image of the genius of Scriabin within reconsideration poem's principles of F. Liszt, where there was the hyperbole of monotheism and overcoming of the expressive antithesis of cantilena and the scherzo/genre that contributed to Liszt's contrasts, but which was manifested principally in the lyrical dance dynamics of the early opuses and the piano concert of Scriabin,

and also satisfied with the liturgical ecstasy of the last Sonatas of the composer that prepared the religious musical themes of the *Mysterium*.

Conclusions

The Odesa piano school exerted a considerable impact on the success of the Piano Concert premiere in 1898, which gave the piety to Scriabin's pianism and compositions in the salon art. In Scriabin's compositions, the ecstatic lyrics discourages theatrical meaningful antithetic in favour of the monologue overall joy. Overcoming drama or tragedy of being, the embodiment of which is based on Scriabin's sonority. The mystical generalization of Scriabin's sonority is opposed to the Kupka and Rachmaninoff's naturalism, but has common origins with the Orthodox instrumentalism of church bells, which is inseparable from the abstraction of dance.

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**СОНАТИ О. СКРЯБИНА
ЯК РЕПЕРТУАРНИЙ ЗДОБУТОК
ОДЕСЬКИХ ПІАНІСТІВ**

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У статті проаналізовано творчість О. Скрябіна та вплив салонного мистецтва Одеси кінця XIX ст. на формування емоційно-піднесеного сприйняття одеською публікою піаніста і композитора та творення ним музичних абстракцій промістеральних образів-тем трьох останніх Сонат. Тож, дослідження генія Скрябіна безумовно є актуальним для кращого розуміння його значущості для світової музичної громадськості та його впливу на Україну.

Метою дослідження є розкриття впливу одеського музично-культурного середовища на творчість О. Скрябіна та засвоєння його спадщини в Одесі на прикладі піаністичних внесків та творчого пошуку Містерії, на матеріалі заготовок якої вибудовувалися три останні Сонати творця «Прометей».

Методологічною основою виступає інтонаційний підхід стильового порівняльного аналізу та історичного, герменевтичного аналізу музикознавчого методу. Методологічна специфіка зумовлена, насамперед, типом музикознавчої думки і ступінню інтегрованості творів О. Скрябіна до гуманітарно-культурологічного контексту та загальною спрямованістю музикознавчого аналізу.

Висновки. Доведено, що одеська піаністична школа мала суттєвий виток в успіху прем'єри фортепіанного Концерту в 1898 р., що заклало пієтет Скрябіна у салонних засадах його піанізму й композицій. У скрябінівських композиціях екстатична лірика відсторонює театральну змістовну антитетичність на користь монологічної всеохоплюючої радості Долання драматизму/трагізму буття, втілення якої вирішується опорою на скрябінівську дзвонність. Містична узагальненість дзвонності Скрябіна протистоїть натуралізму купкістів і Рахманінова, але має спільний з ними виток у православному інструменталізмі церковного дзвоніння, невідривного від абстракції танечності.

Ключові слова: символізм; новаційність мислення; салонне мистецтво; фортепіанна гра; «легкі» фортепіано; салонний піанізм; музичні традиції Одеси.

СОНАТЫ А. СКРЯБИНА КАК РЕПЕРТУАРНОЕ ДОСТОЯНИЕ ОДЕССКИХ ПИАНИСТОВ

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В статье проанализированы творчество А. Скрябина и влияние салонного искусства Одессы конца XIX в. на формирование радостного принятия одесской публикой пианиста и композитора и создания им музыкальных абстракций промистеральных образов-тем трех последних Сонат. Поэтому, исследования гения Скрябина, безусловно, является актуальным для лучшего понимания его значимости для мировой музыкальной общественности и его влияния на Украину.

Целью исследования является раскрытие влияния одесской музыкально-культурной среды на творчество А. Скрябина и усвоения его наследия в Одессе на примере пианистических взносов и творческого поиска Мистерии, на материале заготовок, которой выстраивались три последних Сонаты создателя «Прометей».

Методологической основой выступает интонационный подход стилевого сравнительного анализа и исторического, герменевтического анализа музыковедческих метода. Методологическая специфика обусловлена, прежде всего, типом музыковедческой мысли и степенью интегрированности произведений А. Скрябина в гуманитарно-культурологический контекст и общей направленностью музыковедческого анализа.

Выводы. Доказано, что одесская пианистическая школа имела существенный виток в успехе премьеры фортепианного Концерта в 1898 г., что заложило пиетет Скрябина в салонных основах его пианизма и композиций. В скрябинских композициях экстатическая лирика отстраняет театральную содержательную антитетичность в пользу монологической всеобъемлющей радости Преодоление драматизма / трагизма бытия, воплощение которой решается опорой на скрябиновскую колокольность. Мистическая обобщенность колокольности Скрябина противостоит натуралізму купкістів і Рахманінова, но имеет общие с ними вытоки в православном Инструментализме церковного звона, неотрывного от абстракции танечности.

Ключевые слова: символизм; инновационность мышления; салонное искусство; фортепианная игра; «легкое» фортепиано; салонный пианизм; музыкальные традиции Одессы.