

THE EARLY MUZIO CLEMENTI'S SONATAS: AT THE ORIGINS OF LONDON PIANISM

Purpose of the research is to determine the role of M. Clementi in the process of development of the "sounding image of piano" and the scale of his impact on the historical and artistic modernity, It also aims at finding the causes of oblivion of the personality and the works of the composer and pianist in the XIX century and the stages of his heritage Renaissance in the performing art and science of the XX century. The artistic heritage of the composer Muzio Clementi is considered from the point of view how various stages of the history of London's classicism and incipient Romanticism are represented in it. The study emphasizes that the composer predetermined the processes of the stylistic evolution, presented through the prism of the "sounding image of piano". Studying a creative personality and the piano work of the composer allows for the conclusion about the need for a systematic study of the heritage of Muzio Clementi, as a phenomenon of London pianism. **Methodology** of the research. Based on the method of comparative analysis of the Piano Sonata, Op. 2 № 1 and examples of the late sonatas of the composer the research defines a paradigmatic function of Clementi early creative experience. **Scientific originality** is determined by the fact that in Op. 2 № 1 the author reveals the concentrated forms of prototypes of all piano sonatas types, developed in detail in the sonatas of the late period of the composer's work. **Conclusion.** Historical and artistic value of the Sonata Op. 2 № 1 in the history of the development of London pianism is defined as a prognostic, because it shows different types of technical, dynamic and artistic features of piano, developed in the late composer's sonatas. In particular, in Sonata Op. 2 №1 the study identifies some features of bravura, theatrical, pathetic, concert and fantasy types of pianism, implemented in the sonatas Op.7 – 10, Op. 20 – 26, Op. 46 – 50. The research determines a historical and artistic role of the analyzed sonata not only as genre-style matrix of Muzio Clementi's piano works, but also as a kind of dictionary of the piano style of the era. The characteristics of Muzio Clementi pianism are universalism, intellectualism and pragmatism, which define the essence of the piano style of the head of London School.

Key words: piano sonatas, London pianism, universalism, intellectualism, prognostic and diachronic-synchronous methods of composer thinking.

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Ранні фортепіанні сонати М. Клементі: біля витоків лондонського піанізму

Мета роботи – встановити роль М. Клементі в процесі формування "оригінального образу фортепіано", масштаби його впливу на історико-художню сучасність, причини забуття особистості і творчості композитора й піаніста в XIX столітті, етапи ренесансу його спадщини у виконавському мистецтві та науці XX століття. Творчу спадщину М. Клементі-композитора розглянуто з точки зору відображення в ньому різних етапів історії розвитку лондонського класицизму й романтизму, що зароджувався. Підкреслено, що в композиторській творчості М. Клементі визначені процеси стильової еволюції, представлені кризь призму "звукового образу фортепіано". Дослідження творчої особистості і фортепіанної творчості композитора дало змогу зробити висновок про необхідність системного вивчення спадщини М. Клементі як феномену лондонського піанізму. **Методологія.** На основі методу компаративного аналізу фортепіанної сонати ор. 2 № 1 і зразків пізньої сонатної творчості композитора встановлена парадигматична функція раннього творчого досвіду. **Наукова новизна** зумовлена тим, що в ор. 2 № 1 у концентрованому вигляді виявлені прообрази всіх тих типів фортепіанної сонати, що знайдуть своє розгорнуте втілення в сонатах пізнього періоду творчості композитора. **Висновки.** Історико-художнє значення сонати ор. 2 № 1 в історії формування лондонського піанізму визначено як прогностичне, оскільки в ній представлені різні види технічних, динамічних, художніх можливостей фортепіано, які отримали розвиток у пізніх сонатах композитора. Зокрема, у сонаті ор. 2 № 1 визначено риси бравурного, театрального, патетичного, концертного, фантазійного типів піанізму, що знайшли своє послідовне втілення в сонатах ор.7–10, ор. 20–26, ор. 46–50. Визначено історико-художню роль аналізованої сонати не тільки як жанрово-стильової матриці фортепіанної творчості М. Клементі, а й як своєрідного словника фортепіанного стилю епохи. Серед властивостей піанізму М. Клементі: універсалізм, інтелектуалізм, прагматизм, які визначають сутність фортепіанного стилю очільника лондонської школи.

Ключові слова: фортепіанні сонати, лондонський піанізм, універсалізм, інтелектуалізм, прогностичний та діяхронно-синхронний методи композиторського мислення.

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Ранние фортепианные сонаты М. Клементи: у истоков лондонского пианизма

Цель статьи – установить роль М. Клементи в процессе формирования "звучащего образа фортепиано", масштабы его влияния на историко-художественную современность, причины забвения личности и творчества композитора и пианиста в XIX столетии, этапы ренессанса его наследия в исполнительском искусстве и науке XX века. Творческое наследие М. Клементи-композитора рассмотрено с точки зрения представления в нем различных этапов истории развития лондонского классицизма и зарождающегося романтизма. Подчеркнуто, что в композиторском творчестве М. Клементи предопределены процессы стилевой эволюции, представленные сквозь призму "звукового образа фортепиано". Исследования творческой личности и фортепианного творчества композитора позволило сделать вывод о необходимости системного изучения наследия М. Клементи как феномена лондонского пианизма. **Методология.** На основе применения метода компаративного анализа фортепианной сонаты ор. 2 № 1 и образцов позднего сонатного творчества композитора установлена парадигматическая функция раннего творческого опыта. **Научная новизна** обусловлена тем, что в ор. 2 № 1 в концентрированном виде обнаружены прообрази всех тех типов фортепианной сонаты, что найдут свое развернутое воплощение в сонатах позднего периода творчества композитора. **Выводы.** Историко-художественное значение сонаты ор. 2 № 1 в истории формирования лондонского пианизма определено как прогностическое, поскольку в ней представлены различные виды технических, динамических, художественных возможностей фортепиано, получившие развитие в поздних сонатах композитора. В частности, в сонате ор. 2 № 1 определены черты бравурного,

театрального, патетического, концертного, фантазийного типов пианизма, нашедшие свое последовательное воплощение в сонатах op.7–10, op. 20–26, op 46–50. Определена историко-художественная роль анализируемой сонаты как не только жанрово-стилевой матрицы фортепианного творчества М. Клемента, но и своеобразного словаря фортепианного стиля эпохи. В числе свойств пианизма М. Клемента обозначены универсализм, интеллектуализм, прагматизм, определяющие сущность фортепианного стиля главы лондонской школы.

Ключевые слова: фортепианные сонаты, лондонский пианизм, универсализм, интеллектуализм, прогнозический и диахронно-синхронный методы композиторского мышления.

Actuality of the research topic. One of the problems in the modern system of playing piano training is the absence of performing tradition of Muzio Clementi's works, one of the founders of "sounding image" of piano" [3, 220]. This problematic situation is largely caused by the fact that soon after the death of the famous maestro, his name was quickly forgotten and his works, as the representatives of the Romantic piano art thought, lost their relevance. The evidence of that was the principal absence of the composer's works in the repertoire lists of the great pianists of the era. Nevertheless, Muzio Clementi creative heritage has not only historical but also artistic value. One example is a short-term renaissance of Muzio Clementi's personality and creativity in the first half of the XX century. At that time, the musicologists A. Nikolayev and L. Planting completed the monographic works and again drew attention to the composer. Revival of Muzio Clementi's heritage found its expression not only in research environment, but also in performing environment of the second half of the XX century, when Volodymyr Horowitz began to include the piano works of the London Master into his concert programs. However, at the turn of the XX-XXI centuries researching and performing attention to the Muzio Clementi's personality and work was episodic. Nevertheless, Muzio Clementi's piano work, despite its long-term underestimation in the performing and academic environment, played a paradigmatic role in the establishment of future pianism, refracted in the developed by the Master "sounding image" of piano" [3]. The study of the composer's predictive method of thinking, which contributed to the creation of innovative shapes and style of London's pianism, is an relevant objective of the modern musicology.

Purpose of the research is to study the Muzio Clementi's early piano sonatas as a source of London pianism development.

Objectives of the research:

- to identify the specifics of the universalism of the creative personality of Muzio Clementi for the purpose to determine the identity of London pianism;
- to determine the reasons for the revival of the personality and creativity of London genius in the second half of the XX century;
- to analyze pianism interpretation in the Muzio Clementi's piano sonata Op. 2 № 1;
- to differentiate the types (to present typology) of London pianism in Muzio Clementi's sonatas.

Object of the research – London pianism and its specificity. Subject of the research – early Muzio Clementi's piano sonatas as a source of London pianism development. Materials of the research – Clementi's sonata Op. 2.

Methods of the research are determined by the necessity for achieving the purpose:

- comparative analysis method, designed for study of the specifics of early London pianism types reflected in the M. Clementi's piano sonatas;
- typological analysis method, introduced for revealing of the prototypes of the M. Clementi's late pianism types, concentrated in the piano sonata Op. 2 № 1;
- intonation analysis method, applied for revealing of the peculiarities of the intonation drama of sonata for piano, Op. 2 № 1.

Main text exposition. It is very hard to overestimate the influence of Muzio Clementi (1752 – 1832) on the formation of piano performing style, interpretation of genres, perfection of the instrument and the ways of development the pianism in the future. For fifty years, M. Clementi created seventy-four sonatas and sonatinas reflecting the process of formation and development of London pianism. The composer and pianist invented the musical language, which became the typical for English classical piano. His sonatas, which provided early formation of pianism, are, in its way, a dictionary of the piano style of the era. Heritage of M. Clementi as the composer presents the different historical stages of London Classicism and the emerging of Romanticism, having reflected and predetermined the stylistic evolution of the processes presented through the prism of the "sounding image of piano." Universalism and intellectualism of the creative personality of the London master promoted his significant impact on the piano art. The composer, conductor, teacher and pianist was also the founder and co-owner of the musical instruments factories and music-publishing companies [4], where he published contemporary composers' works. He was engaged in commercial activities. In 1823, together with Bishop Henry, William Horsley and Samuel Wasly he participated in the drafting and publication of the first major musical encyclopedia ("The Encyclopedia of Music") [9]. He also wrote a work "Introduction to the art of playing the pianoforte", first published in 1801 thanks to which piano playing, before being elite, became more available for amateurs.

According to Nikolayev, thanks to the productive work over the years, playing the role of the founder of the London school, unlike his Viennese contemporaries, M. Clementi and his heritage, inspiring respect of the descendants, were in the "shadow" of recognized geniuses for a long time. His music was little known [7]. Romantics, who formed the brilliant performing manner radically different from the classical one, rebounding from the M. Clementi's achievements, tried to bury the heritage of their predecessor – the genius of the last third of the XVIII century.

Only in the second half of the XX century, a renaissance of personality and creative work of M. Clementi began. The first phase of the revival of M. Clementi's heritage was in 1955, soon after the 200th anniversary of the London maestro. Volodymyr Horowitz, during his creative crisis, devoted himself to the research of composer's piano music, having carried out a series of audio and video recordings of the concerts and solo piano pieces. It should be pointed out, that M. Clementi's music, along with the heritage of his Viennese contemporaries, played a salutary role in the fate of Volodymyr Horowitz, helping to overcome the pianist's crisis state. "The pianist of the century" expressed high opinion of the M. Clementi's work during a television interview in which he mentioned that the familiarity with the M. Clementi's sonatas allowed him to re-evaluate the development of the classical sonata – from clavier style of J. Haydn and W. Mozart to L. Beethoven's piano style. In M. Clementi's music he saw the sprouts of new technology, a new understanding of the instrument and a new instrumental thematic invention. As it is known, V. Horowitz repeatedly performed M. Clementi's works in concerts and recorded his sonatas Op. 14 № 3; 26, № 2; 33 № 3; 34, № 2; 47 № 2 [2]. Performing and recording of the piano sonatas of English classicist by the pianist of such level as V. Horowitz, contributed to the revival of interest in performing of "forgotten pages" of piano music of the past.

The second phase of the revival of M. Clementi's personality and work began "20 years later". It was associated with the 225th birth anniversary of the London classicist and caused by the development of research interest. American Leon Plantinga comprehensively investigated the music and career of M. Clementi and wrote the results of his research in the monograph "Clementi: his life and music", published by Oxford University Press, 1977 [11; 12].

However, it should be noted, that the interest in M. Clementi's heritage was not that long. It did not find any traditions in performing or in academic fields. The name of the composer, as well as his works, gradually disappeared from the posters again. Despite the fact that such musicologists as A. Nikolayev, A. D. Alekseev and L. Plantinga tried to generate interest to the personality and works of London maestro who brought avant-garde changes into sonata classic style (in particular a distinctive feature of the composer's sonata style is monothematicism and melodiousness [8]), the piano work of M. Clementi did not receive a comprehensive understanding in the music science.

Studying the piano works of M. Clementi at the present stage of development of musical science is impossible without establishing some parallels between the composer's personality and his artistic heritage. His piano art could not but reflect all the creative experience of the musician. For example, his vocal style of piano manner noticed by the researchers was stipulated by the fact that since 1777 he was an opera conductor (1777-1780) [7, 21; 6]. The important factors of M. Clementi's creative nature was a peculiar to him rational way of thinking and desire for cognition and development of new achievements in the field of music. When M. Clementi was an opera conductor at the Royal Theatre in Haymarket, he studied recently invented London piano, presented to him by Peter Bekferd. At that time, he did not want to advertise his name and preferred anonymity of his composer's work. He felt himself more as a Kapellmeister, than a composer. He performed his impressions, discoveries and inventions in the cycle of piano sonatas (included into the list of the composer's works – opus 2). Published in 1779, the sonatas were the earliest works of the virtuoso piano style. Opus 2 consists of six sonatas. It was rather strange for the London public seeking entertainment. Odd sonatas (1, 3 and 5) are written for the duo – piano accompanied by violin (or flute). Even sonatas (2, 4, and 6) are solo, intended exclusively for piano [10]. The sonata collection is based on the tonal alternation principle ("pure" piano tone alternation is related to timbre "mixed doubles", where piano is only one of the presented duet instrumental timbres). A. D. Alekseev in his book "The history of piano art" writes: 'M. Clementi belonged to the largest virtuosos of his time. His technique was amazingly accurate, hand was fixed and only fingers were flexible, mobile, independent and of incomparable flatness. They sounded piano such a way that the sounds were harmonic and full of ineffable charm' [1]. Some aspects of the virtuoso piano technique and composition in M. Clementi's Op. 2 played a crucial role in the creative development of the performing arts.

Analyzing the pianism of sonatas Op. 2, you can say that much of the techniques introduced by the composer shows the virtuoso style of the sonatas. They are passages in double notes (a wide range of passages, large-scale compositions and complication by an additional sound), scales and arpeggios outlined by stages, rearing up and flowing down an avalanche of octaves, still remaining, more than two hundred years later, the huge engineering achievement, anticipating future development of pianism as a synthesizing phenomenon [10]. Piano basics of piano virtuoso possibilities laid in Op. 2 provided food for thought for generations of composers and musicians. Later, beginning from the late 1790s, M. Clementi wrote Piano Sonatas Op. 33-41, intended exclusively for virtuosos. They are characterized by scale and technical complexity (a wide range, double octave melodies, textured configurations, vertical chord polyphonic ff, the performance of which requires the use of ten fingers [10]).

The first sonata Op. 2 [13] is characterized by contrast thematism. Forming of the sonata is based on the importance of thematic, textural and dynamic contrasts, coinciding with the faces of the musical form. For example, the composer combines the heroic theme of the main party and the passage thematism of binding constructions with a touch "f", and a profile of a side party – with "p". Sonata buildup dynamics is promoted by the passage thematism of binding constructions of the exposition of the first part (17-18; 35-36). However, the principle of contrast comparison of sections of the sonata form demonstrates the importance of the method of mounting drama in its organization. Principle of comparison of episodes based on the positioning of different types of technology ("chain" of similar "links" that fit within a single hand position" [7.70]) promotes the establishment of the mounting drama method.

There is a characteristic of contrast change of artistic images introduced into the work. Some bravura parts of the sonata have virtuosity elements, technical complexity and variety of double notes. The Italian word *bravura* (bravery, courage, virtuosity) was widely used in the XVIII century in vocal and instrumental music. Later M. Clementi as a musician often performed sonatas with such character (op. 11-13). "In such sonatas the double octaves are usually complicated by secondary audio, dual thirds appear in the left hand or even in batches of both hands simultaneously. A new technique appears – jumps over the arm. The quality of virtuosity also changes. Virtuoso topic as the main feature of the mature bravura sonata becomes characteristic form of its organization. Its simplest type combines relief melody and virtuoso accompaniment, providing a basis for the theme" [8].

Further in Op. 2 you can see the development of melodic character, where bravura theme is replaced by the pathetic tone. Majestic images dominate in these bars of the sonata. Later M. Clementi wrote so-called "pathetic Sonatas" (Op. 46-50), where a special term *patético* was used [8].

Thus, in the Sonatas of Op. 2, one of the first works for piano, M. Clementi carried out titanic work on understanding of the capabilities of the instrument. In this opus, the highest techniques and typical ranges of the new instrument were concentrated. Along with the interest in writing of new sonata form, M. Clementi had a desire to experiment and expand the form in ways that he had not previously used. As a result, greater structural concentration developed in the following sonatas [10].

Sonatas Op. 2 M. Clementi attracted great attention of contemporaries and brought him fame. Sonatas remained the most famous works of the composer. Returning to this genre in the following decades, the author's revised versions were issued. Texture novelty and virtuoso passages contribute to a sense of density. It is also interesting that music letter was practically devoid of notations, no more than one or two for each movement. Many performers still play these works legato. Without signs, it is less important than the piano performance focused on melodiousness, occupying the first place in M. Clementi's style [10].

Universalism and intellectualism of M. Clementi, as a composer and teacher, led the English school to avant-garde interpretation of the piano style in the classical period. They represent the individuality and creativity of the composer. Clementi's piano sonata, with the Italian temperament of the author, is characterized by a special emotional system, expressed through frequently used musical terms *con spirito*, *agitato*, *con brío* and *con fioco*. In Op. 2 the elements of "theater-style" are used. Later there were written sonatas in the same style (Op. 20-26) with characteristic bright chord entry, orchestral texture, sound vocal, melodious tunes and multitopicality [8]. Also in the sonatas form of Op. 2 we can highlight the presence of fantasy and concert styles developed in further author's works.

T. Schukina made a review of M. Clementi's works of 1780s. It shows that the composer had to write piano music for a wide audience, exposing his art in light sonatas to the commercialization by introducing trendy melodic lines. These are sonatas for piano, accompanied by a variety of instruments (flute, violin and cello). Most of these sonatas are undistinguished and written without any apparent effort (Op. 38 and 39 are a set of twelve waltzes for piano, each with a tambourine and triangle). In light sonatas, intended for amateurs, two voices alternate with broader texture, harmony, counterpoint, figurations and virtuoso performance. Alberti bass and breaks octaves of accompaniment remain the characteristic feature of the M. Clementi's style. In his early writing, the bare octaves of the left hand are replaced by the various accompanying textures with increasing melodic material [8].

T. Schukina in her research "Piano Sonata in the Clementi's works and its historical and stylistic parallels" (2006) has presented a historical classification of M. Clementi's piano sonatas. According this classification there are three periods: early (1771-1782, it is represented by the Op 2), mature (1782-1804 it is represented by Op 7-10, 11-13, 20-26, 33-41) and late (1820-1821, it is represented by Op 46-50). During 1804-1820 M. Clementi was engaged in commercial activities and he did not write [8]. This fact accounts for more than 15-year pause in the periodization of his piano sonatas. Chosen periods of the evolution of the piano sonatas in the M. Clementi's works differ in interpretations of genre and style and types of pianism. The researcher stresses that in the early period M. Clementi created Op.2, characterized by the following properties: virtuosity, scale and bravura character [8]. In the mature period his piano sonatas are characterised by bravura character (Op. 11-13), also he wrote sonatas for amateurs, including Viennese sonatas (Op. 7-10) and the sonatas in "theater style" (Op. 20-26) [8]. Finally, according to author's research, late piano sonatas are characterised by pathetic character (Op. 46-50). Also the composer wrote sonatas-transcriptions of his own symphonies and concerts (Op. 33-41) [8].

The analysis of sonatas Op.2 № 1 shows that early period of M. Clementi's piano work is characterized by such properties of the composer's talent as universalism, intellectualism and prognostic method of artistic thinking. In the Sonata Op. 2 № 1 there were focused the features of the variety of styles and passions later developed in those genre examples that represent central and late periods of the composer's piano work. Thus, Sonata Op. 2 № 1 was based on the method of synthesis, because based on the anticipatory reflection it anticipated and summarized in a concentrated and concise way the features and types of pianism later embodied in more expanded form at the following stages of M. Clementi's piano style development.

The role of the first period in the history of the development of M. Clementi's pianism is extremely significant, as the prototypes of the pianism types developed during this period were established in the next phases of the development of his work.

Thus, sonatas of Op. 2 generalize and, at the same time, universally represent all the "tree" of London pianism, just as the "core" contains all the system of backgrounds for future events.

Scientific originality of the research lies in the fact that it first in musicology:

- treats M. Clementi's piano Sonata Op. 2 № 1 as a concentrated prototype of the later composer's sonatas;
- identifies the features of London pianism, one of the founders of which was M. Clementi. They are universalism, intellectualism, pragmatism and prognostic method of thinking;
- indicates the role of M. Clementi's heritage in the formation of "sounding image of the piano".

Conclusion. M. Clementi's sonatas Op. 2 reveal intellectualism and prognostic method of the composer's thinking. London pianism developed by M. Clementi differs in virtuosity, based on the unity of technical and expressive sides, the concert performance, some features of orchestral interpretations of the piano timbre, melody with clearly delineated theme and contrasting accompaniment, motive thematism, a variety of strokes, including legato, which is new for keyboard instruments, an abundance of composer's remarks concerning the dynamics, conceptivity, elegance, diversity and complexity of texture techniques, imaginative contrast and pathetic style.

His predictive method of thinking as a composer and pianist, a founder of a classical form of piano sonata is shown up in the fact that techniques presented in the concentrated form in the Sonata Op.2 № 1 found their expression in the following detailed genre forms. In addition, some features of piano style, found in the early period of M. Clementi's work, found their theoretical confirmation in the work "Introduction to the art of playing piano" [7]. It was the first school in the history of piano art.

If M. Clementi were not a brave innovator, it would be impossible to create London pianism. London virtuoso experimented easily, inventing new ways of piano composing, moving more and more away from the familiar, distinctive harpsichord tradition of sound perception and sound production. Among the techniques of piano theme development due to the technical capabilities of the new instrument, A. Brovnel notes in particular such techniques of processing motive as for example transferring of a melodic element from relief to background (for example, dotted rhythm as an element of the melodic line is transformed into a type of rhythmic pattern in the accompaniment) and isolation from the theme motive to form a new theme on its basis (Sonata Op. 7, № 1) [10]. So in Clementi's work we can see preconditions for development the derivative contrast, widely represented in the works of L. Beethoven. Polyphonic chords as the characteristic feature of texture of a sonata form are some of M. Clementi's inventions. They are played on English pianos with their strong melodious sound.

Taking into account the historical and artistic significance of the piano heritage of the head of the London School, M. Clementi's contribution to the development of pianism deserves both a systematic academic study and developing of stable performance tradition.

Література

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Стаття надійшла до редакції 15.07.2016 р.