

**"AUSFÜHRLICHE THEORETISCH-PRAKTISCH ANWEISUNG ZUM PIANO-FORTE"  
J. N. HUMMEL IS IN ESTIMATES AND JUDGMENTS OF THE SCIENTISTS  
OF THE LATE 19TH CENTURY**

**Purpose of the research.** The historical significance of J. N. Hummel's heritage as the systemic integrity goes beyond the limits of its artistic epoch J. N. Hummel's "Guidance" for playing the piano-forte (1828) was highly praised for criticism of that time. Later, J. N. Hummel's work "fell out" from the musical and pedagogical context, it was ceased to interest pianists and teachers as a source of teaching methods of playing the piano. In the name of clarifying the essence of the historical situation, it seems necessary to form a modern assessment of the methodological work of J. N. Hummel as a possible precondition for the introduction of its provisions and principles in the context of modern piano pedagogy. Thus, the purpose of the study is to study the assessments and judgments of scientists of the late XIX century, concerning the theoretical and practical aspects of the "Guidance" for playing piano-forte by J. N. Hummel. **Methodology.** The methods of the research are determined by the task of comprehensive study of Hummel's pedagogical work, so the research is based on the principle of historicism, axiological research method, as well as methods of systematization and generalization. The **scientific novelty** of the research is conditioned by the necessity, in the interests of the development of modern piano art, an objective study of J. N. Hummel's "Guidance" from the point of establishing its significance in the context of the first third of the XX century as well as the prospects for its introduction into piano pedagogy of our days. **Conclusions.** In his "School" J. N. Hummel synthesized significant "events" of the half-century piano history and scientifically determined prediction (foresight) of the future instrument. Estimates of his contemporaries are contradictory, nevertheless, H. Riemann designated his work – "The Great Piano School", R. Genicka ascribes a prognostic function to his work. It allows putting forward a hypothesis, concerning the fact that J. N. Hummel's work has not lost relevance yet, and it is advisable to introduce its materials in the pedagogical practice of modernity.

**Key words:** J. N. Hummel's "Guidance", Vienna and London schools, piano pedagogy.

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**"Ausführliche theoretisch-praktisch Anweisung zum Piano-Forte" I. N. Гуммеля в оцінках і судженнях вчених кінця XIX ст.**

Історичне значення спадщини І. Н. Гуммеля як системної цілісності виходить за межі його художньої епохи. "Посібник" І. Н. Гуммеля по грі на піано-форте (1828 р.) отримав високу оцінку сучасній йому критиці. У подальшому, праця І. Гуммеля "випала" з музично-педагогічного контексту, і перестала цікавити піаністів-педагогів як джерело методики навчання гри на фортепіано. Для з'ясування сутності сформованої історичної ситуації, представляється необхідним формування сучасної оцінки методичної праці І. Н. Гуммеля як можливої передумови запровадження його положень і принципів у контекст сучасної фортепіанної педагогіки. Таким чином **метою дослідження** є вивчення оцінок і суджень вчених кінця XIX століття, щодо теоретично-практичного "Посібника" по грі на піано-форте І. Н. Гуммеля. **Методи дослідження** зумовлені завданням всебічного вивчення гуммелевської педагогічної праці, в результаті чого, дослідження засноване на принципі історизму, аксіологічного методу дослідження, а також методів систематизації та узагальнення. Наукова новизна дослідження зумовлена необхідністю, в інтересах розвитку сучасного фортепіанного мистецтва, об'єктивного вивчення "Посібника" І. Н. Гуммеля з позицій встановлення його значення не лише в контексті першої третини XIX ст., але і перспектив його введення в фортепіанну педагогіку наших днів. **Висновки.** У своїй "Школі" І. Н. Гуммель здійснив задачу синтезу значущих подій півстолітньої історії фортепіано, а також науково обґрунтованого прогнозування (передбачення) майбутнього інструменту. Оцінки його сучасників суперечливі, тим не менш, Г. Ріман позначає його працю – "Великою фортепіанною школою", Р. Геніка приписує йому прогностичну функцію, це дає можливість висунути гіпотезу щодо того, що праця І. Гуммеля не втратила актуальності в наші дні, і є доцільним вводити її матеріали в педагогічну практику сучасності.

**Ключові слова:** "Керівництво" Н. Гуммеля, віденська і лондонська школи, фортепіанна педагогіка.

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**"Ausführliche theoretisch-praktisch Anweisung zum Piano-Forte" I. N. Гуммеля в оценках и суждениях ученых конца XIX в.**

Историческое значение наследия И. Н. Гуммеля как системной целостности выходит за пределы породившей его художественной эпохи. "Руководство" И.Н. Гуммеля по игре на пиано-форте (1828 г.) получило высокую оценку современной ему критики. В дальнейшем труд И.Гуммеля "выпал" из музыкально-педагогического контекста, перестав интересоваться пианистов-педагогов как источник методики обучения игре на фортепиано. Во имя уяснения сущности сложившейся исторической ситуации, представляется необходимым формирование современной оценки методического труда И. Н. Гуммеля как возможного предусловия введения его положений и принципов в контекст современной фортепианной педагогике. Таким образом **целью исследования** является изучение оценок и суждений ученых конца XIX века, относительно теоретически-практического "Руководства" по игре на пиано-форте И. Н. Гуммеля. **Методы** исследования обусловлены задачей всестороннего изучения гуммелевского педагогического труда, в результате чего, исследование основано на принципе историзма, аксиологического метода исследования, а также методов систематизации и обобщения. **Научная новизна** исследования обусловлена необходимостью, в интересах развития современного фортепианного искусства, объективного изу-

чения "Руководства" И. Н. Гуммеля с позиций установления его значения не только в контексте первой трети XIX ст., но и перспектив его введения в фортепианную педагогику наших дней. **Выводы.** В своей "Школе" И. Н. Гуммель осуществил задачу синтезирования значимых "событий" полувековой истории фортепиано, а также научно обоснованного прогнозирования (предвидения) будущего инструмента. Оценки его современников противоречивые, тем не менее, Г. Риман обозначает его труд – "Большой фортепианной школой", Р. Геника приписывает ему прогностическую функцию, это допускает выдвинуть гипотезу касательно того, что труд И. Гуммеля не утратил актуальности в наши дни, и является целесообразным вводить его материалы в педагогическую практику современности.

**Ключевые слова:** "Руководство" Н. Гуммеля, венская и лондонская школы, фортепианная педагогика.

Formulation of the problem. The importance of the heritage of the finisher of the Vienna and London piano schools of the last third of the 18th – first third of the 19th century Johann Nepomuk Hummel, which includes, besides the original works, a voluminous theoretical work "Ausführliche theoretisch-praktisch Anweisung zum Piano-Forte-Spiel von ersten Elementar-Unterrichtan, bis zur vollkommenen Ausbildung" ("The Thorough Theoretical and Practical Guide to Playing the Piano-Forte from the First Elementary Lessons up to the Perfect Style of Performance"), as well as the editorial and arrangement of the works of his great predecessors and contemporaries, is not confined to an era that is exclusively contemporary to him. It seems to be necessary to solve the problem of updating the J. N. Hummel's heritage nowadays, both in the field of performing arts and pedagogical practice. The tradition of the scientific insufficient attention to the personality and creativity of the composer has been forming since the date of his death (1837). Unfortunately, the composer's opuses and J. N. Hummel's methodological work were not systematically studied and did not create its own stable performing and pedagogical traditions. In this regard J. N. Hummel (as well as his heritage) shared the posthumous fate of many composers who enjoyed fame and were consigned to oblivion after their death. Long-term "neglect" of the J. N. Hummel's heritage should be justified by the rapid change in the stylistic ideals of the era. At the beginning of the 1840s the contemporaries thought that what made by the composer's works were "out of date". The creative personality of J. N. Hummel was eclipsed by the masterpieces of his older contemporary L. van Beethoven or F. Chopin's lyrics. Passing from generation to generation, the attention to the creative personality and heritage of J. N. Hummel formed a stable tradition. The information about him became inaccessible and was reduced to a minimum. In this case, some of the J. N. Hummel's compositions occasionally "penetrate" to the concert stage. But his work "Ausführliche theoretisch-praktisch Anweisung zum Piano-Forte Spiel, vom ersten Elementar-Unterricht an bis zur vollkommenen Ausbildung", which had been recognized as the outstanding one in the field of piano pedagogy in the second quarter of the XIX century, turned out to be "crossed out" from the context of the instruction and the methods of playing the piano.

Considering that the theoretical work of J. N. Hummel is the next (after one of his teachers – M. Clementi, the founder of the London piano style created "Introduction to the art of playing the piano-forte") in the historical process of the formation of the piano school, and "The Great Piano School" by C. Cherny, created in 1846, is included in the system of modern piano teaching. It is necessary in the interests of the development of modern piano art to study objectively J. N. Hummel's "Guidance" to analyse its significance in the context of the first third of the XIX century as well as in the prospects for its introduction into the modern piano pedagogy.

Analysis of recent research. The beginning of the XIX century can be attributed to the era of "Renaissance" of the personality and heritage of J. N. Hummel. Many music figures turned to the theme of the composer's life and work. They are the thesis by S. V. Grokhotov "Johann Nepomuk Hummel and piano art of the first third of the 19th century" (1990) [8], Anton Noymayr "Music and medicine. On the example of German romanticism" (1997) [12], N. B. Kashkadamova "History of piano art "(2006) [9], E. Pogoda "Piano fantasies of J. N. Hummel in the aspect of genre-style interactions" (2008) [13], the articles by E. S. Adaeva "Romanticization" of the genre of the piano concert in the J. N. Hummel's work of" [3] and "The formation of the romantic piano concert in the J. N. Hummel's, J. Field's, I. Mosheles's works" (2011) [4], the thesis by V. Muradyan "Virtuosity as a phenomenon in the history of piano culture" (2015) [11].

The purpose of the study is to study the assessments and judgments of scientists of the late XIX century, concerning the theoretical and practical aspects of the "Guidance" for playing piano-forte by J. N. Hummel.

After 5 decades (half a century) since the moment of the piano formation (1770), there was a genuine revolution in musical art, because there was a work which task was to summarize the creative experience of the Viennese classical music school and to present the prospects for its development in the conditions of a new historical and artistic epoch. It was a grand edition – "Ausführliche theoretisch-praktische Anweisung zum Piano-Forte-Spiel, vom ersten Elementar-Unterrichte an bis zur vollkommenen Ausbildung" ("A thorough theoretical and practical guide to playing the piano-forte from the first elementary lessons up to the perfect style of performance"). According to the remark which are on the title page of J. N. Hummel's work, the author devoted the "theoretical and practical guidance "to "His Majesty the King of Russia Nicholas I" (1828). The customer of the work was "Her Highness sister Kaiser Maria Pavlovna, the Grand Duchess of Saxony" [1, 6]. Only on the basis of the nature of the initiation and the name of the "customer" of the

"Guidance", it should be assumed that at that time J. N. Hummel was perceived as "the strongest of this world" as the best pianist-teacher of the epoch.

Bespite the fact that J. N. Hummel devoted his work to an aristocratic environment, when he compiled it he took into account the possibility of a broad mass of lovers of the piano. According to the interests of both aristocratic and democratic (amateurish) "classes" in the field of piano art, the author stated that his purpose was universal. In spite of this magnificent work was less known and less demanded in the pedagogical process of our days, not only the exercises and examples proposed by the author are significant, but also his theoretical positions and comments, concerning the aesthetics and rules of the piano play of contemporary of J. N. Hummel's epoch (the second quarter of the 19th century). For example, in the Foreword to the "Guidance" J.N. Hummel laid out a number of provisions concerning the interpretation and role of the piano in the contemporary of Master's music culture. J. N. Hummel substantiated the widespread distribution of the piano as a peculiar instrument of the integrated representative of harmony ("it is possible not only to show all the variants of harmony, even those that are divided into several voices, and not only because they can be well reproduced any kind of music" [1, 9]); its functioning as a self-sufficient instrument and capable of reproducing the sound of all kinds of other instruments ("It can be viewed not only as an instrument but also as a representative of all the other instruments" [1, 9]), which allows the author of the "Guidance" to consider it as "the most convenient, most suitable and most relevant accompanying instrument for both the performance of songs and for the accompaniment of other instruments" [1, 9]. In addition, J. N. Hummel thought the piano virtues had beneficial influence on the health of the organism [1, 9] in comparison with other instruments (in particular, in connection with peculiar peculiarity of organicity and ease of landing). The author of the "Guidance" refers the circle of the noted piano properties to the advantages of the instrument. Most important in the context of establishing the criteria on the basis of which J. N. Hummel, as a representative of the later generation of the era of Vienna classicism, has the recognition that attention, first of all, attracts the newest (for that time) period in the history of the piano, namely, that "the significant level that this instrument has achieved over the past twenty years" [1, 9]. It was reflected in the ubiquitous use and achievement of "a high degree of mastery of the play on this instrument" [1, p. 9]. Consequently, if M. Clementy generalized the achievements in the field of playing the piano of the first 20th anniversary in his history, then J. N. Hummel performed the role of completing not only the Viennese, but also the London classic style, generalizing achievements not only of his predecessors, but also of contemporaries, taking into account the way of development of the piano and the principles of the play the instrument for half a century.

Mentions and information about J. N. Hummel are isolated, they are contained only in some editions and scientific works, as a rule, they have encyclopedic character. Among them – Hugo Riemann introduced the name "J. N. Hummel" in Musik-Lexikon (1882); R. Genika paid attention to the V. A. Mozart's last student in "History of the piano in connection with the history of piano virtuosity and literature, with the image of ancient instruments. Part 1 of the Epoch before Beethoven" (1896); Yu. V. Keldysh wrote a note about the representative of the "era before Beethoven" in the 2nd volume of the "Music Encyclopedia" (1974); A. D. Alekseev "From the History of Piano Pedagogy" (1974) and "History of Piano Art. Parts 1 and 2" (2nd edition 1988).

At the same time, the historic significance of the J. N. Hummel's heritage as a pianist, composer, teacher, theorist of piano performance, can not be overestimated. A special role in this regard should be given to J. N. Hummel who is the student of W. A. Mozart and A. Salieri, the pupil of M. Clementy. He is the author of the "Guidance" on the piano playing, which has an important role in the practical and theoretical generalization of achievements and traditions in the field of piano art of the representatives of both great schools-geniuses like the Viennese classical piano school and London school, choosing from them the best that has been raised for more than 50 years. His "Guidance" is the synthesis of the mastering and re-assimilation of the traditions of various national schools, which should have played a productive role in the process of transferring classical, classic experience to future generations of musicians.

Hugo Riemann (1849-1919) is a "talented and energetic figure, ... one of the most outstanding musical researchers" (according to the commentators' rating of the publication of his famous Dictionary in the Russian translation of J. Engel, B. Jurgenson, and others [14, vol. 1, 5]), presented information "about the life and merits of composers, virtuosos and music teachers" in the articles of the discredited three-volume Musical Dictionary (1896) [14, vol. 1, p. 3]. H Riemann describes the composer's life and creative way in an article devoted to J. N. Hummel. The author of the "Musical Dictionary" points to such important details of J. N. Hummel's biography as the high appreciation of his giving by W. A. Mozart and A. Salieri. He was one of their best students. H. Riemann describes J. N. Hummel's friendship with J. Gaydn and L. Beethoven. He gives the critical opinion on the composer and performing arts of the concluder of the Vienna Classical Music School: "the style of the J. N. Hummel's compositions can serve as an accurate reflection of his manner of play: the lack of passion and warmth of feeling is covered with garlands of various passages. It is undoubted the influence of his teacher W. Mozart on his style. But of course J. Hummel is far from the nobility of Mozart's melodies and the figurative element is too prominent in his foreground, which may also depend on the arrangement of Viennese instruments, which were distinguished by a slight blow" [Riemann vol. 1, 421-422]. In the quotation from H. Riemann's Dictionary, J. Hummel's performing skill is criticized from the standpoint of the criteria of another historical and artistic era, when, at the end of the 19th century (when H.

Riemann was writing the article), "the image of the piano" and the piano performance ideals and style are repeatedly and radically changed priorities in the interpretation. It should be taken into account that the "Guidance" of J. N. Hummel, published in 1828 (one year after the death of L. van Beethoven), is a generalization of achievements in the field of piano classicism and is contained, at the same time, "outwards beyond" the Viennese and London varieties of the piano style of the classicism era into the area of early romantic (Schubert's) interpretation of the piano. Looking at the change of style epochs, to assess the manner of J. N. Hummel's play from the standpoint of Mozart's correspondence with the "nobility of Mozart's melodies" is at least not correct (not expedient).

At the same time, H. Riemann notes that "the Great Piano School of the J. Hummels "Anweisung zum Pianofortespiel" (1828), was one of the first rational methods of the applicator, but unfortunately, it was appeared at a time when the light elegance of the performance began to give way to a wider and powerful performance, and therefore that school could not find a real application" [14, vol. 1, p. 422]. However, the analysis of the "School" allows us to come to different conclusions. Taking into account the quality and level of content of J. N. Hummel's "Guidance", H. Riemann calls it "The Great Piano School". This musicologist's designation testifies such qualities of J. N. Hummel's work as: fundamentalism, the principles systematicity of the piano play, stating its suitability for the training of pianists from the initial stages and until the acquisition of a certain independence. Thus, H. Riemann determined the more high J. N. Hummel's censorship, than the author himself. The definition of H. Riemann is a kind of "commandment" for contemporary pianists in connection with the attitude to J. N. Hummel's "Guidance" for serious and perspective work.

In the work "History of the piano in connection with the history of piano virtuosity and literature, with the image of ancient instruments. P.1 Epoch before Beethoven", Rostislav Genika (1859-1942) approves that learning from W. Mozart (from 1785 to 1787), J. N. Hummel made "fabulous successes and acquired the glorified him later merits of the play: the charm and purity of the blow, roundness, clarity and grace of passages and mastery in improvisation" [7, 191].

H. Riemann denies the role of Mozart's tradition in the piano play of J. N. Hummel. R. Genick, on the contrary, notes the "fabulous successes" of the representative of the younger generation of the Viennese classical music school, accomplished under the influence of the brilliant Teacher (W. A. Mozart). It is significant the fact of the attitude of R. Genick to J. N. Hummel as a virtuoso, along with W. A. Mozart, M. Clementi, F. Chopin.

The author of the work about piano virtuosity emphasizes that "huge influence on the further development of J. Hummel's virtuosity, on the formation of his talent" [7, 192] were produced by standing the young musician in London (1791-1792) under the patronage of the head of the London piano school M. Clementi. R. Genicka described in his work that "an impressionable, receptive boy used the advice of this "teacher of teachers", studied his method, penetrated his style and mastered his techniques by persistent, stubborn, energetic work ..." [7, 192]. All these years of training for genius musicians by the age of 15 have made J. N. Hummel "the best pianist after M. Clementi in the brilliance and correctness of the play ..." [7, 192].

The facts of the creative biography of J. N. Hummel cited by R. Genicka lead to the conclusion that, along with the W. Mozart school of piano play, which the author of "History" describes as characterized by "skill and harmony of form, prudence and correctness of the plan, beauty, strength of style, greatness and wit" [7, p. 195]; the creative individuality of J. N. Hummel was also influenced by the mastery of the "teacher of teachers" M. Clementi, it was affected the analytic mind of the pianist composer, "the prestige of brilliance, virtuosity and bravura" [7, 195] of his works.

R. Genickz approved that "Hummel continued and developed what Mozart and Clementi bequeathed to him; he borrowed music from Mozart and virtuosity from Clementi. Continuing the Clementi's business and school Hummel became a great virtuoso, he expanded the recourses of the instrument, depicted a lot of new instrumental effects" [7, 195].

R. Genickz brings his own judgment on the style priority in the J. N. Hummel's creativity. The author says, "the mighty Hummel's virtuosity has a charm of pure classicism" [7, 195], as well as that "he kept away from musical romanticism". R. Genick called J. N. Hummel as a "strict conservative" who sacredly honored the "high traditions of the glorious past" and he noted, that "making innovations and improvements in art, J. Hummel did not seek to overthrow the authorities" [7, p. 196]. However, R. Genick appreciated the "Mozart" in the J. Hummel's heritage and he did not pay enough attention to the romantic sphere of the composer's style interests. Along with the most respectful attitude to his teachers J. N. Hummel generalized their experience, strove to "keep pace" with his own time in art, he entered in it as one of the first representatives of emerging romanticism. As in L. van Beethoven's art the function of the finisher of classicism interacts with insight into the nascent romance, J. N. Hummel, as a contemporary of the "titanium" of the Vienna classical school, expressed in his heritage the characteristic stylistic processes of the first third of the 19th century. Moreover, like many of his contemporaries, who represented a romantic trend in the musical art and developed his "Mozart direction" (among them – G. Rossini, F. Mendelssohn, F. Chopin), so J. N. Hummel can be attributed to the same sphere of romanticism. J. N. Hummel should be among those discoverers of W. Mozart's art in the 19th century, thanks to which a "romantic Mozartiana" was formed (see the article by Z. B. Yuferova).

As the piano was gaining wider popularity, the J. N. Hummel's "Guidance" was to "open the door" not only to the basics of performing art, but also to acquaint with classical examples of the past and the present.

On the basis of the above data, R. Genicka makes an extremely important conclusion that J. N. Hummel is "the greatest and most glorious representative and finisher of the Mozart's and Clementi's schools" [7, 191]. Consequently, the J. N. Hummel's heritage fulfills the function not only of the completion of the Vienna School, but also "forms a musical historical bridge between Mozart and F. Chopin; between the piano music of the Viennese classics and the virtuosic piano style of 19th century" [2], due to which the accomplishments of the Vienna and London schools were developed in the 19th century. R. Genicka marked J. N. Hummel's role of the graduator of both schools and he was seen his role in virtually theoretical work on playing the piano.

Proceeding from the aforesaid J. N. Hummel, learning from W. A. Mozart, took the performing traditions of the Vienna piano school, and thanks to M. Clementi's lessons, absorbed the traces of the London piano art, which later was reflected and generalized in his remarkable work dedicated to the study of the piano art "Anweisung zum Pianofortespiel" ("The Great Piano School") 1828 [14, vol.1, 422]. It is possible that it was under the M. Clementi's influence that J. N. Hummel decided to create his own "School".

According to R. Genicka, J. N. Hummel had support and imitators from his contemporaries and followers, "had a tremendous influence on the greatest coryphaeuses of pianism" – I. Mosheles, F. Kalkbrenner, A. Hertz, M. Glinka and F. Chopin. [7, p. 196]. Thus, the J. N. Hummel's theoretical work did not only generalize the achievements in the history of pianism up to 1828, but also had prognostic significance to extent determining the ways for the development of the pianism of the future.

Conclusions. The assessments of the talent and creative achievements of J. N. Hummel in scientific works are very heterogeneous and contradictory. According to the general position of the W. A. Mozart's role in the creative destiny of his last student, the researchers come to different conclusions about the scale of J. N. Hummel's talent and his role in the development of piano art.

The J. N. Hummel's "school" was appeared at a time when, from the "summit" of the 50-year development path of the piano, it became possible to review the stages of its formation, drawing on their results to create work. J. N. Hummel carried out the task of synthesizing significant "events" of the half-century history of the piano, as well as scientifically based prediction (foresight) of the future instrument. The J. N. Hummel's "school" is in some ways similar to the history of the piano, in which the author of labor was not going to abandon any worthy attention stage in his development. This means that the W. A. Mozart's pupil connected with the piano of the future the connection of all the artistically significant achievements of the past. Moreover, J. N. Hummel did not limit the contemporary performing art, as well as the piano work of the future, just the history of the development of this instrument. Proceeding from the examples given in the "School", it should be concluded that the author includes in the "piano context" of modern times masterpieces of the "pre-piano", that is, the clavier-clavinet era and, above all, the creation of J. S. Bach, which determines the relevance of studying his work in our day.

H. Riemann denotes his work – "The Great Piano School", R. Genicka ascribes to him the generalizing as much as a prognostic function. It allows to put forward a hypothesis concerning the fact that work has not lost its relevance nowadays, and it is expedient to introduce its materials into pedagogical practice of our time. The prospects for the study are to further revise the significance of the J. N. Hummel's work "Anweisung zum Piano-Forte-Spiel, vom ersten Elementar-Unterrichte an bis zur vollkommensten Ausbildung" with the aim of introducing it into pedagogical practice at the beginning of the XXI century.

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