

Dmitry Kabalevsky and Sonata Form: A Theoretical and Analytical Investigation of Sonatina No. 1, Op. 13, Mvt. 3

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Poster Abstract

Over the past fifty years, musical scholars have often viewed and approached the work of the Russian Soviet composer Dmitri Kabalevsky primarily within the context of music education or performance. These approaches are certainly merited and appropriate, because Kabalevsky composed several concertos and piano sonatas and maintained a lifelong interest in music for children and musical education in general. In his book *A History of Russian Soviet Music*, music historian James Bakst draws attention to this latter fact when he summarizes Kabalevsky's career as "a composer dedicated to the advancement of Communist principles of musical creativity and music education." Although these frameworks are on target, rigorous theoretical analysis of Kabalevsky's music has not been pursued to the same degree. Scholars have written very little on Kabalevsky's two piano sonatinas in particular, and no wide sweeping study of his contribution and approach to form, especially sonata form, has been undertaken so far. This poster will begin to remedy these gaps, through a closer investigation of Kabalevsky's contribution and approach to sonata form, and through analysis of the third movement of his Sonatina No. 1, Op. 13, incorporating James Hepokoski and Warren Darcy's dialogic view of sonata form and historical contextualization. This study contributes to a broader understanding of the development of sonata form in the 20th century and adds a fresh perspective through a theoretical, rather than performance or educational approach, to this innovative composer and his music.