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STAGES AND FACTORS OF THE HISTORICAL DEVELOPMENT OF CONCERTMASTERSHIP ART IN THE EUROPEAN CHAMBER VOCAL- CLAVIER MUSIC

The objective of the article is considering chamber vocal-clavier concertmastership art in the historical perspective, establishing the main factors and the stages of its evolution. "Concertmastership" means a kind of musical-performing art, the specifics of which is the artistic-effective interaction of the ensemble musicians. There are identified four stages of phylogenetic development of vocal-clavier art in the European culture, characterized by a certain set of functions of musician-ensemblist and the correlation of the parties of joint performance of a musical work.

Key words: concertmastership art, concertmaster, accompaniment, chamber music, vocal-clavier music.

The relevance of the research topic and the main objective of this article is associated with the thesis research of concertmastership art in synergetic aspect, which is performed in the Odessa National A. V. Nezhdanova Academy of Music. Before turning to the actually historical problematics, it is necessary to clarify – what the subject of the study is, that is: a) what is meant by concertmastership art of (or in short – concertmastership); b) what is meant by expression "vocal-clavier chamber music."

Under "*concertmastership*" we understand a kind of musical-performing arts, the specifics of which is in *ensembling*, that is – in the artistic-effective interaction of musicians creating the sound form of the work. Thus, *concertmaster* – is essentially a musician-ensemblist, possessing creative abilities, knowledge and skills necessary for the implementation of the appropriate artistic interaction with other musicians in the performance of musical works. In this understanding of the concertmastership phenomenon we join the representations of a number of Ukrainian specialists (such as N. Inyutochkina, T. Karpenko V. Kononenko, O. Lisovaya, E. Nikitskaya, L. Povzun, I. Polskaya, Pustovit, O. Filatova and others.) who studied the theoretical and historical aspects of concertmastership art.

In foreign literature the word concertmaster ("*Konzertmeister*") is used in a narrower sense: that is how the leading musician of the orchestra is called. When it comes to, for example, a chamber ensemble of a singer and a pianist, the latter is

almost always referred to as "*accompanist*". Accordingly, his actions are characterized by the word "accompaniment" (literally – "*support*"). The use of such a word unequivocally points to the subordinate function of the piano part – namely, the function of the musical concertmastership to the main part of the "*soloist*". With this understanding of the phenomenon we cannot agree.

In the oral-speech practice and in the literature is often a synonym of "*concertmaster*" and "*accompanist*", leading to the obscuring of the meaning of these concepts, to contradictions in statements. Ambiguities and contradictions arise, for example, in those cases when the part of the pianist ceases to be accompaniment, gaining the meaning of "the second solo" component of the musical presentation. Logically, such statements are permissible in which the actions of the musician-pianist are characterized as accompanying (from this point of view, they may be referred to as accompaniment) and, at the same time as aimed at the achievement of the ensemble (in which they may be characterized as concertmastership). This theoretical approach allows avoiding confusion and contradictions in the discussion of historical issues of interest to us.

When does concertmastership art emerge in the history of musical culture, what is it at the moment of birth, what were the cultural conditions of the emergence of this kind of music-creative work? These questions have been raised in a number of works (H. Adler, K. Adler, A. Alekseev, F. Arnold, V. Babyuk, V. Vasina-Grossman, L. Gakkel, L. Povzun, I. Polskaya R. Stuber, V. Hillsman and others). However, not all the aspects are covered with sufficient detail and theoretical certainty.

Getting to the consideration of the issues raised, let us first of all address the etymological aspect. The term "concertmaster" appeared in the European musical practice approximately in the middle of the 18th century. This fact allows us establishing some kind of historic "milestone" from which the actual history of the phenomenon we are studying begins. However, we understand that the phenomenon may be much older than the word by which it is denoted. That is what it is in our case. If the word *concert* is understood as widely as possible, namely, as coordinated music-playing by several musicians, and the expression of the *master of concert*

performance not only bind with the European music of the New time, we come to the conclusion about the very old origin of the concertmastership practice.

The history of art culture has kept fairly convincing evidence of specific concertmasters of antiquity. For example, in ancient Egypt the function of concertmaster was played by one of the musicians-instrumentalists: flute player, harp player, psalterion player, Semitic lyre player or player of another instrument. The function of "master of the ensemble" in the ancient world was denoted as a rule, by the term "leader", "chief." This word is now enriched by many connotations, obscuring the original meaning. In our case, we are talking about a musician who starts playing, or sings song-verse. The ability to initiate each real act of intoning is not an easy task. This requires somewhat more developed abilities than the ability to "pull" the melody, play along the melody, reproduce its rhythm, focusing on the level of pitch and tempo of intoning given by the head.

Information of such masters was preserved in the ritual texts of ancient Egyptian tombs. For example, music historians know the name of Khufu-Ankh, inscribed on the walls of his tomb complex near the Great Pyramid in Giza. This man lived in the era of the Old Kingdom. He was a singer, flute player and the head of the court ensemble ("superintendent of singers") [1, p. 169]. Perhaps Khufu-Ankh is the first musician's own name stored in the historical records. This master can also be named the first conductor, as the head of the orchestra was not only the leading member of the ensemble. He also "prompted" to the musicians the structure of the music performed with hand signs (version of cheironomy). We know this through many relief and picturesque images of the ancient Egyptian "orchestra."

Similar evidence of functional separation of concertmaster-conductor from the singers is found in the texts of the Bible. Many of the texts of the "Book of Psalms" start with prescription for the "head of the choir". Archpriest G. Razumovsky comments on the text of the Fourth Psalm as follows: "In translation from Hebrew... this inscription reads:" To the head of the choir. With string instruments. Psalm of David." The first words: to the head of the choir mean, that the psalm, upon its preparation was transferred to the head of the choir, in other words – to the regent, for rehearsing it by chorus singers; expression with string instruments means that the

head of the musical orchestra (in other words the capellmeister) had to arrange the musical performance of this psalm on the string rather than any other musical instruments that were then in use among the Jews at worship service" [6].

From these most ancient forms of ensemble music-making takes its origin much younger vocal-clavier performing art. By this expression chamber ensemble music is meant, which is attended by the singer and the musician playing the clavier (piano, harpsichord, clavichord or any other instrument of clavier type). In the special literature, this area is often called for short "chamber vocal music." This expression is not always advisable, since it masks the two not identical kinds of music-making: a) singing, accompanied by clavier or any other polyphonic instrument (lute, guitar, harp, bandura); b) singing, involving ensembling with the very clavier.

Researchers of the history of music (T. Livanova, V. Konen) state that chamber vocal music is a new genre for the European musical culture, which appeared in the XVIII century in the works of mainly Austrian and German composers. This genre of professional art originates from several sources: a) folk songs and melodies of folk dances of urban life; b) solo vocal episodes (arias) from the works of musical-dramatic genre; mainly from Italian comic operas, French vaudeville, German singspiel.

As the harbingers of chamber vocal music T. Livanova mentions the song collections of Sperontes, G.F. Telemann, J. Gerner, K.G. Krause, J. Gottlieb, F. Benda, I.F. Agricola, F.E. Bach, V. Herbing and others.

The collection of Songs by Sperontesa (pseudonym of J. Scholze) "Singing Muse on the Banks of Place" was published in Leipzig in 1736-1745. "The content of Sperontesa's collections is extremely simple in its time – writes T. Livanova – All songs are small, couplet-like. Their subject is predominantly everyday, the range of topics is quite limited. Musical presentation is extremely modest. ... In some of the songs instead of the harmonic bass is subscribed the so-called "murki-bass", that is broken octaves in the bass as the simplest, amateurish kind of clavier accompaniment" [6, p. 420-421]

The collection of G.F. Telemann, ironically titled "24 partly serious, partly comic songs with light melodies suitable almost for all throats" was published in

1741. "These are songs about "happy pastoral life", drinking songs glorifying youth, friends, laughter, wine, songs about "cheerful birdies", about the rural nature, and so on – in the spirit of the time. Surprisingly harmonious in the form (small couplets), bribe with freshness of melodics, elegance of pattern, transparency of texture "[ibid, p. 421].

In due time was popular the collection of the Berlin song school representatives – "Odes with melodies" (1755). According to T. Livanova "Music store of songs in these collections remains simple, but it varies in different songs, sometimes significantly apparent is the desire to move away from the primitiveness of basso cifrato. Although the songs are still recorded on the two lines of printed music (vocal is not highlited), though some of them have harmony subscribed and modest steps are made to support the development of the accompaniment part.

T. Livanova specifically highlights in this genre works a number of the mid-XVIII century songs by F.E. Bach, which differ by bright creative individuality and gravitation of the composer to the new aesthetics of sentimentalism: "He also has features of gallantry, but they recede before the desire for "expressive style". Gentle sensitivity triumphs in such his lyrical works as the song "Lida" in the words of F.G. Klopstock."

As the most representative T. Livanova considers the collections of "folk-everyday songs" by I. A. P. Schultz ("Songs for clavier", 1779; "Songs in the national tone", 1782), that were widespread and caused mass imitation.

Against the general background, T. Livanova distinguishes the vocal cycle of Valentin Herbing "Musical experience in fables and stories of professor Gellert", created in 1759. The researcher rightly points out the unusual nature of this work: "The texts of K. Gellert ("The Nightingale and the lark", "Argumentative", " Damon and Flavia" and other) are conveyed by the composer in the form of narrative-dramatic scenes. Recitative nature freely transfers into arioso the clavier part is extremely developed (in the spirit of Schobert) being of descriptive-dramatic nature and is simply masterly in its time. Even in the opera modern for Herbing one cannot find such freedom of composition and such a style of presentation. Sometimes it is not entirely due to the poetic text: much ado about nothing. However, similar

creative experiments do not stay ultimately fruitless in the end: they prepare the way for the German ballad, which will emerge in the end of the century "[ibid, p. 424].

We agree with the overall assessment of the artistic value of the opus by V. Herbing which is given by T. Livanova. However, this work has a special value for the development of concertmaster art in chamber vocal music. It is sufficient to say that the author has supplied the musical text with numerous remarks, among which there are some strange notations "accompagnement" or the abbreviation "accomp". Their strangeness is that they are placed over the voice part, though nothing prevented to put them over the top line of the clavier part. And most importantly – it is not clear what the word means here. It is unlikely that such remarks should pay attention of the soloist to the technical importance or the artistic value of the accompaniment. The sign "accompagnement" can appear at the time when there is no accompaniment. Also, it is unlikely to be regarded as a manifestation of "good German humor" (although the author has clearly shown the corresponding ambitions in his song-fable cycle). It seems that this sign indicates the need for strict observance by the musicians-ensemblists of the single tempo of intoning.

Noteworthy is not only the technical virtuosity of the clavier part marked by T. Livanova, but the special nature of its intonation interaction with the part of the voice. This interaction has not only the "consent" of the affects and the nature of the movement, but also differences in the properties of the intonation process. The latter circumstance is very important. It has the prerequisites of the figurative independence of the clavier part, which in the works of the Romantic composers will determine the emergence of the actual concertmastership art in chamber-vocal music.

The next phase of the development of chamber vocal music is the epoch of the so-called "Viennese Classicism" presented in this genre field by the works of J. Haydn, W. Mozart, J. Steffan, M. Ruprecht, K. Fribert, J. Reichardt, I. Tsumshteg. regarding the style side of songwriting of these composers, we are interested in the nature of the accompaniment, its attitude to the voice part, the degree of its development, complexity, originality. In this sense, quite typical and, at the same time, highly artistic are the songs by Mozart. The piano part is distinguished by the simplicity and typicality of the texture, which is usually some form of configurational

presentation of chords in the spirit of instrumental genres of the early Viennese classics. This type of piano part did not put forward specific artistic or, all the more, musical-technical tasks for the concertmaster.

In the first half of the XIX century, there were significant changes in the social, economic and spiritual life of the European peoples, who created preconditions for the emergence of new artistic language and style direction – namely Romanticism. Fundamental changes have taken place in the musical everyday life of Europeans: the democratic forms of home vocal and instrumental music-making received development. Romance, song, ballad have become widespread and rapidly evolving genres of music. This area of the new chamber-vocal music has become a kind of laboratory for talented composers, where they carried out bold creative experiments, reached unfathomable depths of psychological content, developed subtle techniques of figurative expression.

The signs of emotional-excited, quite sociable, psychologically accurate interpretation of new forms of chamber-vocal music in the romantic spirit is already seen in the works of L. Beethoven. However, with the entire clarity, completeness and strength they have been shown in the songs and ballads of F. Schubert. The new romantic musical aesthetics, brilliantly designed by F. Schubert in the song-romance genre field, has turned out to be the factor of the principal change of the nature of the piano part. The latter definitively ceases to be accompaniment to the part of the soloist, and becomes an equal "companion" of the voice. It is in this regard, that in the activity of the pianist, participating in the ensemble performance of a song, romance, ballad the function of the accompanist starts coming to the fore ground. Figuratively speaking, F. Schubert became the "father" of a special kind of piano concertmastership art that developed in the field of chamber-vocal music-making.

Great contribution to the development of this art was introduced by R. Schumann. In his songs the piano part is extremely varied. It can acquire the character of the simplest accompaniment in the national spirit, or approach the virtuosic piano genre stylistics. However, most often it comprises organic complementary unity with the vocal part. In this regard, the interaction of the pianist and the singer in chamber works of composers-romanticists gains the quality of

synergy (both at the level of psycho-physical interaction between the performers and the more subtle levels of psychological synergy and spiritual harmony).

Of great importance for the development of concertmastership art were also the works by J. Brahms, R. Wagner, K. M. von Weber, G. Wolff, E. Grieg, A. Duparc, F. Liszt, G. Mahler, F. Mendelssohn-Bartholdy, F. Chopin the representatives of the Russian school of composers – A. Borodin, M. Mussorgsky, S. Rachmaninoff, N. Rimsky-Korsakov, P. Tchaikovsky and other composers of the romantic cohort. The contribution of each of them to the treasury of vocal-instrumental genre is unique. However, in terms of interpretation of the ensemble, and in particular, the piano, all of these composers followed "the same direction." This direction can be described as a tendency to transform songs, romances and ballads into a more universal in its functional properties and more diverse in stylistic features genre of "musical-poetic play." Moreover, a play here refers not only and not simply to an opus without pronounced genre properties, intended for concert performance. In this context, it can also be about the play as a miniature musical-dramatic piece (bright examples of such pieces can serve the songs by M. Mussorgsky and G. Wolf).

The style epochs following Romanticism contributed to the chamber-vocal music new sound paint, new elements of expression. The interaction between singer and concertmaster became more complex, sometimes also more "risky" (in particular, in connection with the composers' use of the elements of polyrhythmy, polymetry, polymodality, polymodeness, polytonality, aleatoric technique, elements of sonorism and other new and advanced means of expression). However, with all the wealth of new techniques of composition, with all the diversity of style and genre means signs, the chamber vocal works of I. Albeniz, S. Barber, B. Bartok, G. Gavrilin, K. Debussy, Z. Kodaly, B. Martinu, K. Orf, S. Prokofiev, M. Ravel, G. Sviridov, A. Tansman, M. de Falla, P. Hindemith, D. Shostakovich, D. Enescu, L. Janacek, and other composers of the XX century remain within the boundaries of the art-semantic paradigm of "musical piece", which matured in the era of romanticism and determined by itself the specifics of piano-concertmastership art in this field of musical practice.

The analysis of the historical path of concertmastership art leads us to the following conclusions regarding the stages and factors of its development:

The history of concertmastership art has its roots in the practice of professional ensemble music-playing that developed in all cultures of the Ancient World (Assyria, Greece, Egypt, India, Iran, China, and others.). The factor of distinguishing the function and as a consequence, the specialization of the concertmaster was the need for a safe, exemplary performance of a musical part in managing less skilled musicians of the ensemble.

The second period of the history of concertmastership is determined by the process of texturally-functional differentiation of musical-speech process, highlighting in it the main (leading) and additional (accompanying) parts. The centuries-old element of song ensemble music-playing has identified a number of musical instruments, the most suitable for this function. In the Renaissance Europe, the most widely used became the strings, best combined with the solo voice, lute, guitar, zither, harp, and others. A little later this range also included keyboard stringed instruments – spinet, harpsichord, clavichord, virginal. The parts of these accompanying instruments first were either exact repetition (doubling) of the leading the party or its figured, decorated presentation, identifying the specific expressive possibilities of the instrument. At this historic juncture feature the concertmaster's function and the function of the accompanist can be performed by one or several musicians.

The third period, approximately delineated by the boundaries of the style of the Baroque-classicism epoch, is characterized by the flourishing of concertmastership art and the relevant profession in the field of instrumental ensemble music. During this period, the concertmaster focuses "in his hands" the functions of the leading performer of the ensemble (orchestra), the conductor, the accompanist, and often the composer, arranger and manager. At this historical stage in the genre field of chamber vocal of music-making a specific branch of concertmastership art starts forming: clavier accompaniment to the solo voice. In the works of the composers of the XVII – XVIII centuries the clavier part acquires certain intonational and texture independence, though does not go beyond the art-figurative "frames", set by the major part of the ensemble.

The fourth period, marked by the works of composers and musicians-performers of the Romantic era, could be characterized as a time of the highest rise of concertmastership art. During this period, the part *clavier* becomes intonationally self-sustained and semantically "independent" from the voices part (up to their sharp figurative conflict). This new intonation ratio requires from musicians high skill of the ensemble, fine and deep interaction. In connection with this the accompanying function of the musician-pianist steps back "into the shadows" a little, and at the forefront come the historically primary and "innate" functions of the concertmaster, namely the functions of exemplary artist, master of ensembling, the head of the current intonation process ("conductor") co-author of the performing concept.

The creative and performing practice of the XX century has not principally changed, but only strengthened those features of concertmastership art that emerged at the beginning of the XIX century.

We are aware of some schematism of the periodization and inevitable incompleteness of the factorial analysis of the historical path of concertmastership art development. We intend to further improve the statements presented. One of the ways to further reflections on this subject is the comparison of phylogenetic and ontogenetic approaches, which we hope will be productive for the field of musical and pedagogical knowledge, in particular for the methods of training musicians-concertmasters of the highest qualification.

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