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## "GRANDE OUVERTURE " OF M. GIULIANI IN REPRESENTATION OF CLASSICS OF GUITAR ART OF THE ITALIAN BIEDERMEIER.

**Purpose of the article** consist in allocating of organic properties of a guitar academic being in the context of the Biedermeier which has defined historically classics of guitar detection in professional music. **Scientific novelty.** For the first time in Ukraine the guitar heritage of M. Giuliani became in the center of a research perspective of style of the Italian Biedermeier. **A methodological basis of work** is intonational approach in musicology of school of B. Asafyev in Ukraine, with allocation in him hermeneutical, style comparative and culturological methods. **Conclusions** allow to realize high advantages "Grande Overture" M. Giuliani in representation of classics of guitar art of the Italian Biedermeier. The last in the conditions of a modern postmodern finds opposing tendencies of pro-romantic theatrical-orchestral of sounding of the tool - solo and pro-Biedermeier saloon symbolism that naturally fits into polymethodological apportions of creativity of today.

**Keywords:** M. Giuliani, Grande Overture, guitar art, Biedermeier, Italian Biedermeier.

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**Цель исследования** – выделить органику гитарного академического существа в контексте бидермайера, определившего исторически классику гитарного обнаружения в профессиональной музыке. **Научная новизна** – впервые в Украине гитарное наследие М. Джулиани стало в центре исследовательской проблематики стиля итальянского бидермайера. **Методологической основой** работы является интонационный подход в музыковедении школы Б. Асафьева в Украине, с выделением в нем герменевтического, стилево-компаративного и культурологического методов. **Выводы** позволяют осознать высокие достоинства «Большой увертюры» М. Джулиани в представительстве классики гитарного искусства итальянского бидермайера. Последнее в условиях современного постмодерна обнаруживает противонаправленные тенденции проромантической театрализации-оркестрализации звучания инструмента-соло и пробидермайеровского салонного символизма, что закономерно вписывается в полиметодологические раскладки творчества сегодняшнего дня.

**Ключевые слова:** М. Джулиани, Grande Overture, гитарное искусство, бидермайер, итальянский бидермайер.

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**Мета дослідження** - виділити органику гітарної академічної суттєвості у контексті бидермайера, який історично визначив класику гітарного виявлення в професійній музиці. Наукова новизна - вперше в Україні гітарна спадщина М. Джуліані виявилася в центрі дослідницької проблематики стилю італійського бидермайера. **Методологічною основою** роботи є інтонаційний підхід в музикознавстві школи Б. Асаф'єва в Україні, з виділенням у ньому герменевтичного, стилево-компаративного і культурологічного методів. **Висновки** дозволяють усвідомити високі гідності «Великої увертюри» М. Джуліані в представництві класики гітарного мистецтва італійського бидермайера. Останнє в умовах сучасного постмодерну виявляє протинаправлені тенденції проромантичної театралізації-оркестралізації звучання інструменту-соло і пробідермайеровського салонного символізму, що закономірно вписується в поліметодологічні розкладки творчості сьогоденності.

**Ключові слова:** М. Джуліані, Grande Overture, гітарне мистецтво, бидермайер, італійський бидермайер.

**Relevance** of the chosen topic is grounded on significance of guitar performance in modern academic and popular art which under the conditions of post-avant-garde neosymbolism[6, p. 99-134] provided for renaissance of biedermeier and early romanticism marked with expressed protosymbolic stylistic indicators (see artwork by W. Blake, G. Goya, C. Friedrich, P. Runge and V. Hugo).

Modern condition of musicological works on guitar performance and compositions are provided for by contents of a range of researches among which, starting from the thesis for a doctor's degree by Fan Din Than [12] and to the thesis for a master's and candidate's degree by San Yuan, E. Moshak [8; 12], formed the basis for systematics of guitar art theory in musical science. Moreover, the researches in the field of instrumental sphere of lute group, to which the guitar also relates, especially as for mandolin-domra that in Ukrainian and Italian and particularly in Russian tradition and also Irish rock and other areas of art were considered in ensemble unity with the guitar, are also important in the development of musicological mastering of compositional and performance specificity of guitar developments in the science of music.

**The purpose** of the research is to line out the organics of guitar academic entity within the scope of *biedermeier* that historically provided for the classics of guitar discovery in professional music. Hence, the specific tasks of the research: 1) to determine the specific features of artistic methodology of *biedermeier* that determined the guitar as one of the leading instruments in professional sphere; 2) to analyze the composition *Grande Ouverture* op.61 by Mauro Giuliani within the scope of the features of Italian *biedermeier* having vivid specificity and differing from the German variant of this direction.

**The methodological** ground of the work is intonational approach to musicology by the school of B. Asafyev [2] in Ukraine [6;9; 8, etc.] with marking out hermeneutic, style-comparative and culturological methods in it. Subject of the research: *biedermeier* guitar art, subject – composition op. 61 by M. Giuliani. Scientific originality – for the first time in Ukraine, the guitar heritage of M. Giuliani became in the center of research problematics of the Italian *biedermeier* style. Practical effect of the work: replenishment of guitar special classes materials and also of the course of the history of music and performance at specialized secondary and higher musical school

*Biedermeier* as art cultivating the “great in small” [9. p. 145-176] and rising the domestic music-making to the level of ideal servicing, was characterized with the significance of early-Christian and gothic principles of thinking and creativity (see Oxford movement on worldwide strengthening of the Orthodoxy [11, p. 90-96]).

This trust to spiritualized “domesticity” gave birth to the culture of “light” fortepiano and wealth of guitar performance and composition. Let's do not forget that great N. Paganini was also famous for his guitar performance – the prosperity of guitar art continued on the

first half of the XIX century, thus agreeing with the cultural and political mood of Restauration. Formally that is 1813-1848, but in fact it was establishing since the beginning of XIX century: the idea of crowning Napoleon itself implemented in 1804 and prepared by the events of the years preceding it, evidenced counter-revolution orientation of culture and politics. And until recently the progressive-oriented historical science considered this state as something negative and compromising the counter-revolution mood of expression.

Special literature paid attention to underestimation of the contribution of G. Rossini's and his Italian contemporaries to artistic inheritance of the world, as since the end of the XX century the "Rossini's Renaissance" can be observed [14. p. 79-90], when at the stages of the theaters of the world "restauration and counter-revolution" performances, composed to the glory of reconstructing the oppressed French monarchy by the Revolution, like "Travel to Reims", by the great composer appeared. The taboo was also removed from saloon activity of Rossini as excellent pianist, the role of playing "light" fortepiano the idea of which was founded by his fellow countryman M. Clementi who taught the great J. Field, English nationality, Irish by ethnicity and Moscow dweller.

The significance of the guitar was supported by political conditions of the specified historical period, as guitar play as attribute of Hispanic knight tradition became in the center of attention in anti-Napoleon struggle, as only in Russia and Spain the resistance to the Napoleon's invasion turned into the people's war and religious unacceptance of his political mission.

The South of Italy, provided for to the glory of Italian music by existence under the Hispanic crown by the historical fates (only what are worth for the excellent fates of K. Farinelli, L. Boccherini and etc!), proved itself in the folk traditions of ensemble playing mandolins and guitars. That had its similar features in domestic music-making in Ukraine, where the guitar and mandolin ensembles got along with balalaika (see memories of V. P. Povzun [10. P. 49]): "In village, close to the old Polish border in Podolia, I, a six-years-old, had trio: mandolin, balalaika, guitar. I was its head. We played under silent movies... We were called for... weddings, to have joy...".

The legacy of perfect Italian guitarist, performer, pedagogue and composer Mauro Giuliani, appreciated by L. Beethoven, formed on a wave of anti-Napoleon epoch, having defined the biography and creative position of his son Michael Giuliani [3; 4]. The latter not only inherited the guitar proficiency of his father, but also became known as singer and

composer, lived in Russia since 1820 promoting rise of guitar art in that country. But since 1850 teaching in Paris Conservatory for M. Giuliani turned out as vocalist too, that after 1848 expressed dissociation from artistic and performance emblems of *biedermeier*: playing “light” *fortepiano* and guitar artistic expansion.

The biography of Giuliani junior evidenced disassociation of guitar art as *biedermeier* and Restoration companion till the aforementioned events of post-avant-garde wave of the end of XX, which restored the values of art of the first half of the XIX century. The trends for proving the guitar as a violin competitor are observed throughout the creative growth of M. Giuliani who primarily taught to play violin, flute (we should notice that these two instruments were relevant in the practice of Italian music as they both were considered as soprano vocal model) and guitar, but consequently refused from the first two qualifications to the benefit of the guitar art [3]. M. Giuliani became famous by his twenties and had the name of the first Guitarist of the Italy and Vienna. At the same time, in descriptions of communications with him his all-round intelligence numerous times that made him, as P. Chopin, a desired guest among delicately artisting aristocracy [the same].

Giuliani’s compositions for guitar were intended to prove high virtuosic advantages of this instrument through *orchestra-fitting* its expressiveness – that was the way of another academic and academic-turned instruments either. There are 4 concerts for guitar and orchestra in the center of his composer’s heritage, which are compared with the concerts for violin by N. Paganini, for *fortepiano* by F. List, in which the solo parts were principally filled with techniques competing on universality of expression with the possibilities of orchestra.

In Russia, the performances M. Giuliani, who represented the classic of 6-string guitar, were moved back by the influence of A. Sychra who in his turn founded the classics of Russian 7-string guitar. In this direction the creativity of N. Makarov, who in 1840s in Brussel organized international competitions among guitarists. From the aforementioned it becomes clear the contemporaries highly appreciated the Giuliani’s compositions which demonstrated academic advantages of guitar performance, rising this instrument above domestic level of its use (as one accompanying singing). Without a doubt, *Grande Overture* op.61, composed shortly before travelling to Russia in 1822-1832m is one of such compositions.

Composition is a difficult one-part composition, anticipating the poem-like compositions by F. List, but simultaneously comparable with early-romantic and biedermeier type of cycling the “waltz chaplets”, “song chaplets”, in which dominates not the “compression of symphonic-sonata cycle”, but monologue-fitted expression of variations-ordres, which clearly appeared from clavier-type of rococo instrumentalism. This reference is provided for by the specific manner of Italian and French biedermeier which, unlike the burger and middle-class (“democratic”) basis in the German culture, strived to aristocratic saloon that directly inherited the clavier collections of rococo of the XVII-XVIII centuries.

Biographical data of Giuliani in all way make accent on his referring to high aristocratic meeting, including those at the court of the Austrian Emperor, though at that time aristocracy did not have such a high social status, which distinguished the participants of the French saloon of the Sun King’s epoch. Saint-Petersburg and Moscow in Russia were close to French-Italian type of *saloonbiedermeier*, also as “noble” (and often completely *manorial*) biedermeier distinguished Polish and Ukrainian variant of this type of cultural tradition. The best evidence to that is the residence in Moscow of great pupil of “Londonman” M. Clementi – J. Field, who concentrated in his art of “pearl-brilliant” play the specific features of saloon biedermeier of the first third of the XIX century.

GrandeOvertureop.61 by M. Giuliani is a variation-ordres cycle in which proportions of poem-like composition, but deprived of sonata contrast of its component parts. Indicative is the *symphonic* name of the composition responding to the *making orchestral and theatrical* the expressing of guitar solo sounding. Therefore, composition is noted for maximal variety of texture observations of guitar performance, including numerous comparisons of accord-polyphonic and melodically expressed structures, passage consequences.

The general plan of GrandeOverture show orientation to the type of the French ouverture as the composition starts from a slow introduction in a marching performance (Andante maestoso, a-moll), after that a new section Allegro maestoso, A-dur, follows.

Ratio of the specified parts is principally unequal: Andante maestoso – bars 1-15, when Allegro maestoso – bars 15-217. As we can see, the common expressive indicator of slow and fast parts of composition is their *maestoso*, that means intended solemnity of

expression, showing spiritualizing impressiveness of presentation of all themes of the composition.

The first theme-image, in Andante maestoso music, contains underlined pathetic idioms, in bar 2 that is diminished seventh constituting the famous iconic rhetorical figure of stress and suffering. The specified first slow part of the Grande Overture contains one more significant idiom: rising figure anabasis, reflecting the idea of soul striving to the heavens, but this one is composed as chromatic passage, *passus duriesculus*, namely in some extinguishment of a stressed rise-effort (see bars 5-8:  $c^2 - cis^2 - d^2 - dis^2 - e^2$ ). In a whole, the starting image is filled with dynamic and textural comparisons, that is in the spirit of dialogueness of “two principles” [7, p. 295] of L. Beethoven (who, we shall remind, treated M. Giuliani particularly favourably, including by composing a list of compositions for a guitar hoping for their performance by the Maestro).

Allegro maestoso, A-dur are underlined by modal contrast strengthened with dynamic characteristics: tender sound at piano, in the spirit of “Mozart’s intonations” with chromatic unprepared suspensions at strong time, - all that counteracts dynamically textural comparisons Andante maestoso. And there is still a linking thread of slow introduction and Allegro: the latter also begins with chromatic “colorations” of pentachord consequence:  $fis^2 - e^2 - d^2 - cis^2 - h^1$ , marked with unprepared suspensions with altered sounds.

The starting passage of this first theme Allegro maestoso is constituted by deviation to Fis, to A-dur tonality of the VI high tone. Then, introductory moods to respective specified degrees of pentachord are carried out, that helps to find a tonic harmony not in the starting bars of the section. This theme is expressed in accord sequences that distinguish it from another themes of the composition. Pathetic sense of expression is supported by recitative of bars 21-22.

Texture contrast enters the second topic Allegro maestoso (bar 23), antithesis of which is softened with expression in original tone: just this second theme demonstrates the tone in expression of vertical as it is made in burdon basis contributing contrast and polyphony principle to Overture performance.

The following stage consists of developing structures introducing passage and toccata sounding into the guitar music that constitute a new stage of musical movement. It is marked by expression of E-dur (bar 39) firstly and then C-dur (bar 40-43), and then H-dur (bar 43); that creates a link of major accords creating the effect of whole tone tonality “twice major”

constituting exclusive turn of tone and harmonic dynamics of the composition. Steady disintegration of rhythmical movement is established within the line of which (from bar 53) one may observe a texture of expressed dialogue, unequally represented by active upper voice and complementary “replies” of the lower one.

The mentioned “extremal” bar-harmonic and texture techniques prepare for the central section of the Overture that is in C-dur (from bar 87). The latter may be distinguished with clear quasi-orchestra diminuendo creating special “dynamic vibration” forming specificity of this stage of the composition. Its expression includes demonstrative bar deviations, as bars 99-102 are marked for arpeggiated moves on accords sounds with low VI. Further deviation into d-moll is marked out, it is plentifully represented in the texture with underline polyphony expression. Textural principles of this section in C-dur may be determined as a “romance without words”: homophone and harmonic spreading of voices and model of speech-petitionary forms in the melody pattern.

Eventually, the sounding of C-dur is heard again, after that, starting from bar 122, a reprise (A-dur returns) is observed. Reprise carryings perform the stages of presentation of the first and the second themes (all in A-dur) and developing fragments rather well, that totally includes above 60 bars of music. Reprise constructions are worth noting: starting from bar 151 a dialogued narration is distinguishable within the *renewed* texture expression in comparison with its expositional presentation (starting from 53).

The *codes* stage is marked with a special derivation into F-dur (bar 189), that is also a dynamic “fall” to the pianissimo level. The texture reminds of romance monologue-likeness of the section that is in C-dur, but with another texture and melody filling: the praying psalmodying and “bursts” of interval “rushes” brings some kind of spiritual delicateness of expression. In a whole, the relatedness of the mentioned sections, in C-dur and in F-dur, give the form the so-called additional sonata relations, as the mentioned fragments of the “romance without words” claim the function of a second theme in thematic comparisons.

Observing steady focus in main A-dur with chromatics underlining, insistently shown in previous exposition and reprise demonstrations of themes (see chromatically rising line in the upper voice  $c^2 - cis^2 - d^2 - dis^2 - e^2$ ) in bar 193. These chromatically expressed signs of tension result into clavier and orchestra expression under the texture of closings bars of the composition, demonstrating the highest dynamic scale throughout the composition and

demonstrative “shifting” of chords on registers, that altogether claim these closings bars as culminating construction of the Overture.

Such exposition of the Grande Overture by M. Giuliani leads to some kind of epic *two-culminating* structure, the first of which is provided in introduction and the second one, significantly exceeding the level of the first one, is provided in the closing structure of the Overture. Let us fix this in the following architectonic scheme:

And.maestoso A l l e g r o m a e s t o s o  
A B C D E B C D E<sup>1</sup>  
a-moll A-dur C-dur A-dur F/A-dur

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I II

As shown in this scheme, the general plan of the structure reminds of poemstwo-phased construction that established by the beginning of the XX century and fully showed itself in the “Valse” by M. Ravel. This likening to the writing style of protosymbolism of the beginning of the XIX century and symbolism of the beginning of the XX century is logical as precedence and implementation of the stylistic idea of *neosymbolism* as a stylistic adjustment of expression principle of post-avant-garde art.

Performance by outstanding guitarists Dimitri Illarionov (Russia) and Manuel Espinas (Espinás, Spain) represent some kind of polarity of stylistic hearing of Giuliani’s compositing. Illarionov clearly represents (and brilliantly!) the traditional staginess in performance not without impressionistic and symbolistic (touches): rich pattern of dynamics, demonstrative temp contrasts and evident “orchestralization” of the guitar sound.

The Spanish guitarist M. Espinas is much more “even”, sounds easier in some way, without demonstrative dynamic and temp variations that closes it to saloon tradition. This is contradicted by even temp principle as saloon performance always adhered to “flightness” of delicate (and absolutely non-theatrical) passage filling. But saloon filling is a sign of French and Italian type of *biedermeier*, when the “basic” variant of this genre, the German *biedermeier*, demonstrated more reserved temp tone in accordance with a set to “romance songs without words”. As it appears, the latter has drawn attention of the Spanish performer.

The foregoing enables to realize the high worth of the “Grande Overture” by M. Giuliani within the scope of the classics of Italian *biedermeier* guitar art. The latter, in the

terms of contemporary postmodern detects opposing trends of pro-romantic theatricalization and orchestralization of solo-instrument sounding and pro-biedermeister saloon symbolism [1, pages 72-119], that logically fits into polymethodological creativity layouts of our times.

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***Date of submission 15.03.2017***