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REVIVING OF THE GREATEST FROM THE OBLIVION: ANTONIN REICHA

The **purpose of the article** is to describe the works of a great Czech-French composer, musical theoretician, teacher, forgotten for a long time, and moreover, unknown in our country at a – Antonin-Joseph Reicha; to describe the surrounding of Reicha, around which many great composers were concentrated: those with whom he was friends, who taught him and whose teacher he was. **Methodology.** Method of historical and cultural, theoretical and genre-style analysis have been applied, which made it possible to highlight the features of the formation of Reich's creative individuality in the context of further research on the composer's music. **Scientific novelty** lies in covering the life of Reich, full of events, moves from country to country, search of his own creative path, analysis of the creative style that has not been studied in contemporary musicology. **Conclusions.** The works of Reich turned out to be an intermediate link between polyphonists of the Baroque and later centuries, as he absorbed the basics of the Baroque, Classicism, Romanticism and he anticipated the future of the musical language of the XX century to a large extent. The theoretical works of Reicha became the basics for the educational process in the Paris Music Academy and others for a long time.

Keywords: Antonin Reicha, creative path, Baroque, Classicism, Romanticism, composer, musicologist, teacher, polyphony.

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Відродження з небуття великого: Антонін Рейха.

Мета статті – характеристика творчості великого чесько-французького композитора, музичного теоретика, педагога, надовго забутого, а в нашій країні і зовсім не відомого – Антоніна-Джозефа Рейха; описати навколишнє коло Рейха, бо навколо нього сконцентрувалося багато великих композиторів: ті, з якими він дружив, у яких навчався, та хто вчилися у нього. **Методологія.** Застосовано методи історико-культурологічного, теоретичного та жанрово-стильового аналізу, що дозволило виявити особливості формування творчої індивідуальності в контексті подальшого дослідження музики композитора. **Наукова новизна** полягає у висвітленні життя Рейха, сповнене подій, переїздів з країни в країну, пошуків свого творчого шляху, аналізі творчого стилю, який не досліджений у сучасному музикознавстві. **Висновки.** Творчість Рейха виявилася проміжною ланкою між поліфоністами епохи бароко і наступних століть, тому що ввібрав основи мислення бароко, класицизму, романтизму і багато в чому передбачив майбутнє музичної мови ХХ століття. Теоретичні праці Рейха-професора на довгі роки стали основою навчального процесу в консерваторії Парижа і ін.

Ключові слова: Антонін Рейха, творчий шлях, бароко, класицизм, романтизм, композитор, музикознавець, педагог, поліфонія.

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Возрождая из небытия великого: Антонин Рейха.

Цель статьи – характеристика творчества великого чешско-французского композитора, музыкального теоретика, педагога, надолго забытого, а в нашей стране и вовсе не известного – Антонина-Джозефа Рейха; описать окружение Рейха, вокруг которого сконцентрировались многие великие композиторы: те, с которыми он дружил, у которых учился, и кто учились у него. **Методология.** Применены методы историко-культурологического, теоретического и жанрово-стильового анализа, что позволило осветить особенности формирования творческой индивидуальности Рейха в контексте дальнейшего исследования музыки композитора. **Научная новизна** заключается в освещении жизни Рейха, полной событий, переездов из страны в страну, поисков своего творческого пути, анализе творческого стиля, не исследованного в современном музыковедении. **Выводы.** Творчество Рейха оказалось промежуточным звеном между полифонистами эпохи барокко и последующих веков, т.к. впитал основы мышления барокко, классицизма, романтизма и во многом предвосхитил будущее музыкального языка ХХ века. Теоретические труды Рейха-профессора на долгие годы стали основой учебного процесса в консерватории Парижа и др.

Ключевые слова: Антонин Рейха, творческий путь, барокко, классицизм, романтизм, композитор, музыковед, педагог, полифония.

The relevance of the research topic. We teach polyphony, we study it, listen, we know it. All of us, naturally, admire music of J. S. Bach - a great and unsurpassed polyphonist and a spokesman of the Baroque ideology. And all the subsequent polyphonic works of composers - classics, romantics, of the XIX - XX - XXI centuries, we compare with Bach. We search for and often find a significant commonness, derivativeness; we reveal the novelty that distinguishes and destroys to a certain extent Bach's tendencies in texture, genre, tone, shape.

Polyphony penetrated into various genres: preludes, sonatas, symphonies, chamber, symphonic, vocal, opera music. But the piano polyphonic cycles as if disappeared as such in the XIX century.

The era of "educational polyphony" dominated for quite a long time. It manifested itself especially in piano music. And suddenly, it was really suddenly, a sharp qualitative leap in the polyphonic thinking of composers from different countries at the turn of the XIX-XX centuries, as well as in Russia and Ukraine in the second half of the XX century. Naturally, it absorbed a new harmonic, tonal, textural system of the whole past time, but still a variety of polyphonic thought surprised and amazed.

It all began with a piano cycle of D. Shostakovich (created for the 300th anniversary of J. S. Bach), then R. Shchedrin (1964). And then, as from a horn of plenty, a polyphonic flower garden appeared - piano cycles of V. P. Zaderatsky. A. Karamanov, V. Bibik, A. Yakovchuk, V. Ivanov, M. Skorik, and others. They amazed with the abundance of solutions to the variation of fugitive forms (we are only talking about bright, talented cycles).

And now, I think, an intermediate link has been found in this genre, which will explain such a vivid blossom and a variety of the polyphonic language in the second half of the XX century in the genre of piano polyphonic cycle. This link was represented by the creativity and scientific works of a XIX-century Czech-French composer - a teacher, brilliant theoretician, a creator of textbooks on theory and composition, monographs on the foundations of "new" polyphony, on which generations of future composers were trained - Antonin (Anton) Reicha. The XIX century was filled with the "appearance" of a great polyphonist and the entire history of polyphonic thinking changed immediately.

The purpose of the article is to give characteristics to the works of a great Czech-French composer, musical theoretician, teacher, forgotten for a long time, and moreover unknown in our country - Antonin-Joseph Reicha; to describe the surrounding of Reicha,

around which many great composers were concentrated: those with whom he was friends, who taught him and whose teacher he was.

Johann Sebastian Bach recreated polyphonic Baroque logic: it is freedom within the framework of certain laws or formulated and embodied in the works and pedagogical system. Thus, Bach gave an impetus to the development of polyphonic thinking for many centuries.

And now we should search for the followers of the XX century not only basing on the works of Bach, but, I think, also taking into account the works of Antonin Reicha, who became the next significant link in the system of polyphonic thinking of the XIX century.

The statement of the main material. Reicha became a founder of classic-early-romantic polyphonic freedom style, and often form. He also substantiated a possibility of “new” polyphonic thinking, both theoretically and practically (as a composer, theoretician, teacher). Reicha, in his turn, as if summed up the highest result of the laws of Baroque polyphony once again, and then “destroyed” its principles on the basis of classical and early romantic laws of thinking - form formation, harmony, tonal plan, having anticipated the future ...

And then many impulses for the further multi-level development of piano (and not only) polyphonic thinking, moreover not only by P. Hindemith, but also by D. Shostakovich, R. Shchedrin, K. Karayev, Ukrainian composers V. Zaderatsky, A. Karamanov, V. Bibik, A. Yakovchuk, V. Ivanov, M. Skorik, S. Shustov and others.

Birth name	Fr. Antoine-Joseph Reicha, Czech. Antonín Rejcha
who	a Czech and French composer, musical theoretician, teacher
Date of birth	February 26, 1770
Place of birth	Prague, Bohemia
Date of death	May 28, 1836 (66 years)
Place of death	Paris, the July Monarchy
Country	Bohemia France Czech Republic
Professions	composer, writer, musicologist, teacher, professor at the university
Genres	opera, symphony, chamber works, fugue

An analysis of the latest publications. Antonin Reicha is almost unknown in our country and we want to change it. Little is known about his life and works: these are the articles in encyclopedias [4, 2, 3] and the only small Russian essay on Reicha in the monograph of I.

Belza “Essays on the Development of the Czech Music Classics” without any analysis of his works [1], as well as minor foreign literature [6], encyclopedias, an introductory article to a polyphonic cycle of 36 fugues [5]. Let us note that years of life and works of Reicha do not usually coincide in these sources.

His life path almost coincided with the one of Beethoven (with whom they were friends, they studied together at the university, played in the same orchestra), although Reicha lived longer: he was born in 1770 in Prague - died in 1836 in Paris (66 years) caught the period of developed classicism, turning into romanticism. And Beethoven, as it is well-known, lived 57 years: he was born in 1770 in Bonn - and died in 1827 in Vienna.

There are three the most interesting questions: did Reicha know the works of Johann Sebastian Bach? How widespread was music of Reicha and did it really influence the works of the composers of his time and subsequent generations? How did his music penetrate Russia and Ukraine?

It seems that Reicha was certainly familiar with the works of J. S. Bach, since it continued to spread due to his sons, apprentices, followers. The polyphonic creativity of Reicha, his occasional following certain canons of the Baroque while writing fugues (for example, dominant and tonal responses, principles of exposition formation, etc.), prove that he knew the musical language of Bach. Although he called the polyphony of Bach “old”.

Music of Reicha was well known and even popular at his time. It should also be borne in mind that he had a large number of teachers, friends, and then pupils in terms of composition, due to whom the works and textbooks of Reicha could also become known. Let us remember that many generations studied according to his scientific works, his textbooks, his works.

Many composers of the Russian empire moved abroad for a long time and communicated with the composers of the West, and those, in turn, would repeatedly visit Russia with concerts. And then, in the second half of the XX century, there were great opportunities to communicate with any works of the past...

Of course, we cannot assert that Reicha’s works were very widely known in all countries, especially among composers from Russia (unfortunately, the Internet did not exist at that time), but the composer’s circle of contacts was wide enough. And we know that Reicha studied himself and taught others, dealing with a huge number of musicians, composers:

Reicha's teachers	Reicha's students
From 1789 he studied at Bonn University with Ludwig van Beethoven; his teacher was Christian Gottlob Neefe (a teacher of Beethoven); was a student of Johann George Albrechtsberger (1736-1089) and Antonio Salieri; met (and probably studied with) Joseph Haydn.	Adolphe Adan, Joseph Abenheim (1804-1891), Hector Berlioz, Franz Liszt, Charles Gounod, Louise Farrenc (1804-1875), Cesar Franck and many others, Frederic Chopin intended to teach him.

In any case, it was Reicha who managed to become a collector of the old, a founder of a new system of thinking: polyphonic and homophonic-harmonious; new perception at all levels: stylistic, genre, thematic, tonal, formative, timbre. Reicha was not just an advanced theoretician and composer for that time, but he also anticipated further ways of developing the theory and practice of composition, especially in the field of polyphonic thinking. We should note that even Beethoven, having studied 36 fugues of Reicha, decided that their music was too experimental.

So, let us briefly get acquainted with the life events of Antonin Reicha. He was born on February 26, 1770 **in Prague (Bohemia, Czech Republic)**, in the family of Shimon Reicha, an urban musician who played the trombone in the wind ensemble. His father died 10 months after the birth of his son, and his mother was not interested in the upbringing and education of her son. Relations with her son were not good and when Reicha was 10 years old, he ran away from home.

At first he was sheltered and provided by his grandfather who lived in Klatov, and then he was adopted by his uncle: a violinist, a famous accompanist, cellist and composer Josef Reicha (1746 - 1795); a composer and performer in the princely chapel in Wallerstein in Bavaria. He became a teacher of a boy, who was taught how to play the violin, flute and piano, and also, at the insistence of the Josef's wife, French and German.

In 1785, at the age of 15, Reicha moved with his uncle to Bonn, where he became acquainted and made friends with a young contemporary - Beethoven, and began to study the composition (secretly from his uncle, who forbade Antonin these activities - we shall recollect similar events from the life of Bach) with Christian Gottlob Neefe, a teacher of Beethoven.

In 1789 (in the dictionary we are talking about the year 1788 [2, p. 178]) he became a flutist in the Hofkapelle electoral orchestra, where he worked as an accompanist and his uncle, and L. Beethoven then played the viola (at that very time both of them attended the university, studied the philosophy of I. Kant). There Reicha got acquainted with the instrumental works of the masters of the Mannheim and Viennese schools, the French opera, began composing music (in 1787 he wrote his first symphony) [4, p. 591]. Young Reicha also studied mathematics, physics and philosophy at the University of Bonn, which he entered in 1789 (where also Beethoven studied).

For several years Reicha lived, studied and worked in Bonn, making his living by music performance. His quiet life was disturbed in 1794, when the city was captured by the French troops and the orchestra was dissolved. Reicha managed to escape **to Hamburg**. There he began to give private lessons of harmony and counterpoint, and he devoted his free time to compositions, studying the methods of teaching music, as well as mathematics and philosophy. In 1794 - 1799 Reicha taught how to play the piano in Hamburg; in these years he wrote his first opera "Ubaldi, or the French in Egypt".

In 1799 Reicha moved to **Paris** (according to Stefan Kunze, in 1800 - 1802 he visited Paris for the first time [6]). He hoped to become a successful opera composer and to stage his own opera. But the dream did not come true: despite the support and efforts of influential friends, Reicha failed to achieve recognition as an opera composer. Although here he was recognized as an orchestral composer, having composed two performed symphonies.

In 1801 (according to some reports in 1802 [3, p. 1098]), the composer left Paris and moved **to Vienna**. At a new location, Reicha resumed meetings with Ludwig van Beethoven and began to study again: his teachers were Johann-George Albrechtsberger and Antonio Salieri, and, in addition, Reicha often met Joseph Haydn. This period of life in Vienna was especially important for him, since there he made friends with Joseph Haydn, who he valued more than other composers, and whom he knew due to his uncle in Bonn. A vivid demonstration of their friendship was the dedication of Reicha to the opus "36 Fugues for Piano" by Joseph Haydn (first published in Vienna in 1805). The first theoretical work of Reicha "A New Fugue System" sums up and explains a theoretical basis of these fugues [3, p. 1097-1098].

Soon the composer begins to publish large cycles of compositions: "36 Fugues" and "An art of variation for the piano" - a great treatise with exercises "Practische Beispiele", string

quartets, etc. A treatise “Practische Beispiele” was accompanied by equally extravagant, filled with romantic delights, exercises for pianists, where there are both polyrhythmy and polytonality. At this stage he already looked into the XX century.

In his autobiography, Reicha recalled this period of his life as the most active and significant, which, however, did not last long: the Napoleonic wars that began in 1803 forced Reicha to leave Vienna.

Reicha decided again to try to engage in opera in **Paris (France)**, finally moving there in 1808. From the numerous operas of Reicha, three were staged, but none received public recognition (although according to some sources, his comic operas were successful here [2, p. 178]). His comic operas “Cagliostro” (1810), “Natalia” (1816), “Sapho” (1822) were staged.

Nevertheless, Reicha remained in Paris and soon became known **as a brilliant teacher and theoretician**. Since 1817 (since 1818 - [2, pp. 178, 3, pp. 1098]) he was a professor of composition at the Paris Academy of Music. Later many of the students of Reicha became professors of the Paris Academy of Music, and published by 1818 (in some sources not earlier than 1819) a treatise on composition (“Cours de composition musicale”) soon became a standard textbook for students. Hector Berlioz said that Reicha taught the counterpoint “with remarkable clarity” and taught “a lot in a few words” and in a short time, he was critical enough and had free-thinking in matters of art. But Reicha-composer could not fascinate Berlioz, who considered his compositions overloaded with technical tricks, with rare exceptions - cold and called him a “mathematician in music” [6].

Revolutionary and nontraditional theoretical works of Reicha for that time had a significant influence on many composers of the XIX century: it is a major theoretical work “Treatise on the Melody” (1814), “Course of Music Composition”, “Treatise of Harmony” (1819-1824), “Treatise about the high composition” (1833).

Reicha did not abandon the composition of music: in 1817, 34 etudes for piano were published (and again there are 34 of them, as in the cycle of piano fugues), and in the same year he began to write wind quintets, which he created more than 20 and which **subsequently became famous**.

Reicha lived the rest of his life in Paris. Abenheim, Hector Berlioz (who died as an obituary for the death of his teacher), Franz Liszt, Charles Gounod, Louise Farrenc, Cesar

Franck and many others were among his students; Frederic Chopin intended to teach Reicha. Many composers and performers tended to join a class of theory and composition of Reicha.

Reicha became a citizen of France in 1829, and two years later he was awarded the Order of the Legion of Honor. In 1831 he was introduced to the Order of the Legion of Honor, and in 1835 Reicha was elected to the Academy of Arts on the position of Boieldieu. A year later Reicha died (May 28, 1836 at the age of 66) and was buried on the Pere Lachaise Cemetery in France.

Among the works of Reicha, the ensembles for wind instruments, especially quintets, retained their significance to our days (but, unfortunately, only abroad), many records of his ensemble works were made. His polyphonic works - 34 piano fugues were revived and recorded. Although he created many works: operas – “Argine, regina di Granata” (staged in 1805), including the comic ones – “Cagliostro” (staged 1810), “Natalie, ou La famille russe” (staged in 1816), “Sapho” (1822), etc.; for orchestra - 2 symphonies, an overture “Scenes Italiennes”; 24 quintets for winds, 20 string quartets, 7 string trios, 12 sonatas for violin and piano; other chamber works, pieces for piano. But for a long time polyphonic cycles were forgotten, including “24 fugues” and “34 fugues”.

Conclusions. The works of Reicha turned out to be an intermediate link between polyphonists of the Baroque and later centuries, as he absorbed the basics of the Baroque, Classicism, Romanticism and he anticipated the future of the musical language of the XX century to a large extent. The theoretical works of Reicha became the basics for the educational process in the Paris Music Academy and others for a long time.

Antonin Reicha remained in the history of music primarily due to his theoretical works on composition, but his works-compositions present, in opinion of several researchers, no less interesting. And only recently they are often performed and recorded abroad.

Vienna string quartets of Reicha were forgotten after his death, but **influenced the quartets of Beethoven and Schubert.** Among later works of Reicha, his **quintets and other music for wind instruments** are the most important. In his quintets Reicha experimented with sonata form, seeking free use of five independent themes in it. As Reicha noted in his autobiography, he was one of the first composers who seriously engaged in music for wind instruments. However, the quintets of Reicha were soon also forgotten, because they were written for old wind instruments, which were soon replaced with new

instruments with more sophisticated mechanisms. But now the works of Reicha have been adapted and they are often performed, recorded.

Reicha admitted that the responsibility for low popularity of his music lies, first of all, on his unwillingness to devote time to the propaganda of his works: he preferred to study composition and theory and did not like to look for publishers and performers. But it seems that new times have come, new style searches...

We should note that some of Reicha's ideas (for example, microtonal music, or studies of folk music in order to create operas on national themes, i.e. more authentic ones) were, among other things, too revolutionary for that time. Actually, like his searches, and great findings in the field of genres and polyphonic thinking.

Why we write about the creative path of Antonin Reicha. If we do not know about his life and works, then we won't be able to interpret his works in the future. And they are very worthy of it.

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