

Andriianova Oksana Viktorivna

<https://orcid.org/0000-0003-1117-2425>

*Ph.D. in the History of Art, assistant professor of the department
of chamber ensemble of Odessa National A.V. Nezhdanova Academy of Music.
aaksinya1996@gmail.com*

ANTONIO PASCULLI: A SYNTHESIS OF COMPOSITIONAL AND PERFORMING WORKS.

The purpose of the work: The research is connected with the study of the works of an Italian composer and virtuoso oboist Antonio Pasculli in the context of the development of the instrumental musical culture of Europe in the first half of the XIX century. The style features of compositional works of A. Pasculli are considered on the example of the works Concerto sopramotivi dell'opera «LA FAVORITA» di Donizetti, «Ricordo di Napoli», «Le Api». **The methodology.** The methods of historical and cultural, theoretical and genre-style analysis are used, which in a complex allowed to characterize the universalism of the works of Antonio Pasculli, to identify the main genre and stylistic features of his compositional style. **Scientific novelty** of the work consists in appeal to the creativity of the oboist-virtuoso of the XIX century Antonio Pasculli, little-known in Ukrainian musicology. **Conclusions.** Creative works of A. Pasculli follow traditions of a virtuoso-performing style of Romanticism. The composer perfectly mastered his instrument, and, accordingly, wrote works in which the entire technical oboe arsenal was used. An incredible technical complexity of his works puts the performer in charge of mastering an entire complex of expressive and technical capabilities of the instrument. Expressive means of a “diamond style” in the works of A. Pasculli are often correlated with a vocal style of bel canto (grace notes, ariosity), which demonstrates unique expressive possibilities of the oboe - likening to singing, an ability to get as close to the vocal cantilena as possible. Pasculli's works for the oboe still represent a true top of artistic content-richness and the limits of technical complexity.

Keywords: Romanticism, composer, performer, virtuoso, oboe, Pasculli.

Оксана Вікторівна Андріянова, кандидат мистецтвознавства, доцент кафедри камерного ансамблю Одеської Національної музичної академії імені А. В. Нежданової.

Антоніо Паскуллі: синтез композиторської і виконавської творчості.

Мета роботи: Дослідження пов'язане з вивченням творчості італійського композитора і віртуоза-гобоїста Антоніо Паскуллі в контексті розвитку інструментальної музичної культури Європи першої половини XIX ст.. Сильові особливості композиторської творчості А. Паскуллі розглядаються на прикладі творів Concerto sopramotivi dell'opera «La Favorita» di Donizetti, «Ricordo di Napoli», «Le Api». **Методологія.** Використовуються методи історико-культурологічного, теоретичного та жанрово-стильового аналізу, що дозволило охарактеризувати універсальність творчості Антоніо Паскуллі, виділити основні жанрово-стилістичні риси його композиторського стилю. **Наукова новизна** роботи полягає у зверненні до творчості маловідомого в українському музикознавстві гобоїста-віртуоза XIX ст. Антоніо Паскуллі. **Висновки.** Творчість А. Паскуллі наслідує традиції віртуозно-виконавського стилю епохи Романтизму. Композитор досконало володів своїм інструментом, і, відповідно, писав твори, в яких використовувався увесь технічний арсенал гобоя. Неймовірна технічна складність його творів ставить перед виконавцем завдання володіння усім комплексом виразних і технічних можливостей інструменту. Виразні засоби «діамантового стилю» в творах А. Паскуллі часто співвідносяться з вокальним стилем бельканто (фіоритури, аріозність), що демонструє особливі виразні можливості гобоя – уподібнення співу, здатність максимально наблизитися до вокальної кантিলени. Твори Паскуллі для гобоя досі представляють істинну вершину художньої змістовності і межі технічної складності.

Ключові слова: романтизм, композитор, виконавець, віртуоз, гобой, Паскуллі.

Андріянова Оксана Вікторівна, кандидат искусствоведения, доцент кафедры камерного ансамбля Одесской Национальной музыкальной академии имени А. В. Неждановой.

Антонио Паскулли: синтез композиторского и исполнительского творчества.

Цель работы: Исследование связано с изучением творчества итальянского композитора и виртуоза-гобоиста Антонио Паскулли в контексте развития инструментальной музыкальной культуры Европы первой половины XIX в.. Сильевые особенности композиторского творчества А. Паскулли рассматриваются на примере произведений Concerto sopramotivi dell'opera «LA FAVORITA» di Donizetti, «Ricordo di Napoli», «Le Api». **Методология.** Используются методы историко-культурологического, теоретического и жанрово-стилевого анализа, что в комплексе позволило охарактеризовать универсализм творчества Антонио Паскулли, выделить основные жанрово-стилистические черты его композиторского стиля. **Научная новизна** работы заключается в обращении к творчеству малоизвестного в украинском музыковедении гобоиста-виртуоза XIX ст. Антонио Паскулли. **Выводы.** Творчество А. Паскулли наследует традиции виртуозно-исполнительского стиля эпохи Романтизма. Композитор в совершенстве владел своим инструментом, и, соответственно, писал произведения, в которых использовался весь технический арсенал гобоя. Невероятная техническая сложность его произведений ставит перед исполнителем задание владения всем комплексом выразительных и

технических возможностей инструмента. Выразительные средства «бриллиантового стиля» в сочинениях А. Паскулли часто соотносимы с вокальным стилем бельканто (фиоритуры, ариозность), что демонстрирует особые выразительные возможности гобоя – уподобление пению, способность максимально приблизиться к вокальной кантилене. Произведения Паскулли для гобоя до сих пор представляют истинную вершину художественной содержательности и пределы технической сложности.

Ключевые слова: романтизм, композитор, исполнитель, виртуоз, гобой, Паскулли.

Relevance of the research topic. We can speak about a new era in European instrumental music of the 19th century which is associated with the work of virtuoso instrumentalists who often became much more popular than composers. At the same time many composers of that time gained popularity primarily as outstanding performers who masterly managed this or that instrument. Among these musicians we can name Antonio Pasculli, the famous oboist of the XIX century, who raised the performance on the oboe to a new level.

Among the materials on the history of musical art there is practically no literature in which the creativity of the oboist virtuoso Antonio Pasculli, who was popular during his lifetime, is highlighted. Pasculli's name was rediscovered by Heinz Holliger and Omar Dzuboli [6] due to the discoveries of the manuscripts in libraries, the concert performances and CD records of his works. In 1985 A.Pasculli's daughters Concetta and Laura, who were alive at that time, presented Omar Dzuboli some illegible manuscripts and their father's instruments as a sign of gratitude for popularizing of his creativity.

The purpose of the study is to characterize the activity of the Italian composer and oboe virtuoso Antonio Pasculli in the context of the development of instrumental musical culture of Europe in the first half of the 19th century; to identify the stylistic features of A. Pasculli's composer creativity on the example of the analysis of the works «*Concerto sopramotivi del lopera LA FAVORITA di Donizetti*», «*Ricordo di Napoli*», «*Le Api*».

The presentation of the main material. At the beginning of the XIX century a new type of musician “virtuoso-composer” (I. Yampolsky's term [5]) was formed, uniting a performer and a composer in one person. Pianists R. Schumann, F. List, F. Chopin, A. Rubinstein, organist S. Frank, violinists N. Paganini, L. Spohr and L. Auer conquered the audience with impressive technique, performing temperament and emotional tension inherent in the musical art of romanticism.

"Virtuoso-composer" is a central figure of romanticism. There is a fundamental difference between him and the “playing composer” of the XVII-XVIII centuries:

performing art for the “playing composer” is a means of realizing his creative aspirations, on the contrary, composer creativity for a “virtuoso-composer” is a means for demonstrating performing skills only. New spatial-acoustic conditions (large concert halls) demanded greater strength and intensity of sound from the performers, the development of virtuoso technique as a dynamic form of transmitting the musical movement, the search for new expressive and technical means of performing art.

Performing only his own works, the “virtuoso-composer” is limited to genres of virtuoso concerts, fantasies, variations on popular opera themes and brilliant characteristic pieces, often shallow in content, but which demonstrate individual performance skills. “The public is influenced by the virtuoso range of the performance, a bold flight of fantasy, a colorful range of emotional colors. According to the romantic aesthetics, the artist’s feeling and his personality should be fully and brightly manifested during the final, beloved by the public, number of the program - free fantasy on a given topic” [3, 39].

Among the nineteenth-century oboists, a characteristic and striking example of the “virtuoso-composer” is Antonio Pasculli, whose contribution to the development of oboe performance is difficult to overestimate.

Antonio Pasculli (10.13.1842 – 02.23.1924) began his musical career quite early, at the age of 14 he performed concerts in Italy, Germany and Austria. From 1860 to 1913 Pasculli was a professor in the oboe and the English horn classes at the Royal Conservatory in Palermo. From 1879 to 1913 Pasculli headed the municipal musical group that performed the works by R. Wagner, C. Debussy, E. Grieg, J. Sibelius, I. Haydn, L. Beethoven and the works of Pasculli himself, along with the music of the Italian authors of that era.

Pasculli's creative activity testified to the great performing skills of an outstanding oboist. Pasculli gave many concerts and was very popular during his lifetime. Pasculli's style was distinguished by the impeccable intonation, technique and struck by the infinity of breath. The performer has developed a permanent breathing technique on the oboe and created extremely heavy, saturated with endless chains of trills, arpeggios and chromatic passages works, during the performance of which traditional breathing violates the drama and reduces the impression of what was heard.

Like Niccolò Paganini, Pasculli wrote many works for his own performance and significantly enriched the repertoire of the oboist as he couldn't find any compositions that could fully demonstrate his amazing abilities. He wrote 20 oboe fantasies on the themes from

the famous operas by V. Bellini (“The Pirate”, “The Somnambula”), G. Donizetti (“The Favorite”, “The Elixir of Love”, “Polyeuctus”), J. Rossini (“William Tell”), G. Verdi (“The Sicilian Vespers”, “The Troubadour”, “The Masked Ball”, “La Traviata”, “Rigoletto”), J. Meyerbeer (“The Huguenots”); a large number of transcriptions for oboe and piano (harp), Trio Concertante for oboe, violin and piano on the themes from the opera “William Tell”, transcription of violin Caprices by Rode, etudes, also with piano accompaniment, orchestral «Fantasia 8 Settembre at Altavilla», «Liberata» for 4 voices with an orchestra, symphonic poem “Naiads and Sylphs”, Elegy in memory of the son “Di qui non si passa”, three romances for oboe and piano.

The concert on the themes of G. Donizetti's opera “The Favorite” (Concerto sopramotivo dell'opera “LA FAVORITA” di Donizetti) is a very typical example of the musical art of the “brilliant style” era, it is a fantasy on themes from famous operas. The fantasy in this case is both composer and performing, since the author of the work united in his person both of them. This circumstance explains the truly brilliant development of melodies borrowed from the opera by G. Donizetti. Although A. Pasculli does not call his work a fantasy but defines it as a concert, it is obvious that the basis of his compositional idea is the free development of the initial melodic thematism. The bright sound of an oboe is great in its timbre diversity and subtlety of nuances and stands out against the background of a very reserved piano part.

The concert on the themes of “The Favorite” fits well into the tradition of virtuoso instrumental pieces created by musicians who thoroughly knew the technical capabilities of their instruments and represented its expressive potential. Among them there are “brilliant rondos”, fantasies, variations, potpourri, and the like. It is characteristic that this work is often called “The Fantasia” on the themes of G. Donizetti's opera which indicates the feeling of the idea of creative imagination in it, “playing” with someone else's material, so indicative of musical romanticism. “Romantic fantasy can be called one of the main aesthetic concepts that determine the specific world perception of the XIX century artists,” T. Lyakhina notes [2, 69].

In addition, fantasy as an improvisational genre gives the opportunity to demonstrate the performing skills that are also so valuable to the “virtuoso-composer”. T. Lyakhina also says that the fantasy genre is inextricably linked with the performing creativity in the works of romantics, since it must give the impression of improvisational spontaneity, the

unprompted birth of images, the creation of a musical composition at the time of its performance [2]. Researchers associate the development of the fantasy genre in the romantic era with the formation of the so-called virtuoso-romantic style and the emergence of the “virtuoso-composer” figure [5].

In the 19th century fantasies on popular operatic themes became widespread, they were the obligatory final number in the virtuoso instrumentalist concert program. All major performers paid tribute to the variety of fantasy in which there are virtuoso-romantic features such as a large range, drama, improvisation, recitative episodes, virtuoso cadences, etc. The Concert on the themes of “The Favorite” by A. Pasculli can be referred to this type of work.

We want to note that the functions of the oboe and the piano are clearly distributed in this work - as instruments that perform solo and accompaniment, and the part of the first instrument has bright and characteristic features of the concert: a large number of passages, trills, broken chords that demonstrate the expressive possibilities of the oboe. The piano part, on the contrary, is very modest, restrained in comparison with the oboe and performs the function of a “support”, a harmonious reliance against the background of which the soloist’s part, which is complex in its technical studies, is developing. It does not mean that the piano part is quite simple: both the textured density and rhythmic acuity are fragmentary present in it, but it is natural to minimize the piano texture as the oboe melody increases in complexity. Thus, the oboe timbre is in the foreground which demonstrates the brilliant virtuoso possibilities of this instrument and the richness of its timbre colors, giving it a concerting look.

By its compositional structure the Concert is a two-part form, each section of which is built on the variational development of two themes from Donizetti's opera - fragments from Fernando’s tenor aria and Iness’s arias with a chorus from the first act. It should be noted that Pasculli develops Donizetti's themes in the direct accordance with the leading vocal style of that time - bel canto which was distinguished by a high degree of a technical complexity and was similar to the "brilliant" style of instrumental music of the XIX century in many respects. In this sense Pasculli’s work is very significant, in its stylistic appearance it corresponds to the leading aesthetic trends of its time and reflects the key positions of the performing practice of that era.

The first slow part consists of two sections (Largo and Adagio), each of which develops the initial periods of Fernando's aria. The first part is preceded by a brief

introduction (Andante) in which there is a virtuoso cadence of oboe with chromatic passages, arpeggios and trills. Rhythmic freedom and a very flexible melody give it a distinct improvisation, characteristic of free forms of salon music of the Romantic era - fantasies, "brilliant" rondos and variations. Cadence requires an impeccable intonation, long breathing and articulation techniques from the performer.

The main theme of the first section is very expressive in its melodic flexibility. Being "transferred" from the vocal performance into the oboe, it acquires a new timbre coloring that enhances the lyrical sound of Donizetti's music. Pasculli develops this theme with the use of trills and fast, "soaring" passages which gives the music a dramatic character; this effect is also enhanced by the very dense texture of the piano, the loud dynamics and unstable harmony.

In the second section the thematism of the famous Fernando's aria is described almost unchanged, and the trills, organically "fitted" by the composer into Doncetti's melody, reappear again in the repetitive conduction of the main theme. Pasculli complicates the melodics of the opera aria with the rhythmic fragmentation with octave turns in the reprise. The first part of the Concert ends with the virtuoso cadence, similar to the cadence from the Introduction but more expanded in measures and demonstrating the technical capabilities of the oboe — trills, long chromatic passages, hidden two-voice polyphony.

The second part of the Concert is fast and is based on the variational development of the characteristic dance theme from the Iness's aria: each section of this part is a variation on the initial thematism. There are 11 such variations, each of them transforms the aria's melody rhythmically, melodically and texturally. As a result of such a diverse "game" with Donizetti's theme the second part of the Concert is significantly increased compared to the first - it is more widescale and diverse in demonstrating the technical arsenal of oboe and virtuoso technique of the performer. There is a staccato touch at a fast pace, and long passages, and a hidden two-voice polyphony, and octave triplets, and a technique of permanent breathing, etc. The tenth variation is the most unfolded, the harmony and its tempo are changed (it sounds in a minor at a slow pace). The melodic contour of the main theme acquires a variety, which is achieved due to the rhythmic fraction of each beat and the intonational flexibility of the melodic line.

The method of beat fraction develops into the replacement of each beat by a whole passage, which also creates the effect of improvisation. As a result the instrumental

thematism of the oboe part becomes similar to the melodic figuration of the bel canto style even at the visual-graphic level. Moreover, this connection is felt in the sound of the oboe which literally "sings" all the intonation nuances of the melody. This variation ends with the expanded complex cadence that leads to the code.

In general, we can talk about the bravura style of this work which is characteristic of virtuoso pieces of the XIX century, the purpose of which was usually to amaze the public with the technical level of the performance skills. That is why such works are very simple in composition but extremely complex in technical terms. And it was in such works that new ideas about this or that instrument were formed, its expressive possibilities were mastered and the performing technique was polished.

Another example of A. Pasculli's virtuoso style is the play "Ricordo di Napoli" which the composer defines as "scherzo brillante" in the best traditions of the 19th century salon plays. This work is very similar to the previous one in its compositional logic but its artistic idea is defined by a slightly different genre meaning. If the composer refers to the principle of fantasy in the Concert, so characteristic of romantic creative thinking, then it is not by chance that he subtitles the designation "scherzo" which also has genre attributes for musical romanticism.

It is known that the formation of the scherzo as a musical genre took place in the depths of the dance culture based on the dance rhythm formulas. In the European instrumental tradition the scherzo has always been identified with the image of agile and energetic music, musical images associated with dynamic, rapid movement. In this sense, the concepts of moturity and dancing were almost equal in the music of the XVII-XVIII centuries. In connection with the dance-motor genesis of the scherzo its game idea is usually distinguished, which fits perfectly into the circle of romantic imagery and content (A. Drannikova [1] writes about this, in particular). Regarding A. Pasculli's play, one can speak about the game idea in the sense of a composer's "game" with the main thematism - two contrasting themes of the lyrical arioso and song and dance plans. Changing the melodic, rhythmic, textured look of these themes (mostly the second, song and dance), the composer achieves completely different shades of sound as if playing with their different images.

"Ricordo di Napoli" fully corresponds to a comparison of two contrasting figurative plans typical for the genre of scherzo - the scherzo itself and lyric which determine the form of this work. The two-part structure of the play corresponds to the idea of a contrasting

opposition between the two themes - the slow initial, based on the arioso cantilena, and the second with a pronounced affiliation to the dance genre. These contrasting themes are so close intonationally that it can be claimed that the first one is a variant of the second. As in the Concert discussed above, the development of the second scherzo theme turns out to be more developed, widescale (the second section) and subordinate to the principles of the "diamond style".

The tempo ratio of the two sections of the play according to principle slow-fast is also common. The accompanying function of the piano part is also retained, although in this case it is richer in texture and melodic terms, it sometimes even goes to the level of equal dialogue with the performing oboe solo. However, the tonal plan of the work is even simpler: the composer does not go beyond the limits of the basic tonality of G-dur. And the development of the theme and the game with its figurative options are more masterly (this mainly concerns the second dance theme).

The first section of the play (Largo), which is preceded by the unfolded piano introduction with an orchestral texture, built on the presentation of a lyrical theme of a cantilena character. The intonation image of this theme is reminiscent of bel canto's vocal melody in many ways - plastic and refined in its grace. During its development this topic is becoming increasingly complicated in melodic-rhythm terms: broad-band passages, jumps, staccato, trill, chromatics - all these means of expressiveness are aimed at showing the virtuoso possibilities of the oboe, the diversity of its timbre palette.

In the second section (Allegretto), these expressive means are further activated, they are aimed at the most diverse transformations of the two-part dance theme, in which the features of the tarantella are guessed (size 6/8, moving, and then a rapid pace). On the topic created 4 variations and the final construction, performs the function of the code. Variations are divided among themselves by small cadences of the oboe, often with the use of trills and fragments of the initial piano intro, providing the intonational unity of the composition.

In the second section (Allegretto) these expressive means are further activated, they are aimed at the most diverse transformation of the two-part dance theme in which the features of the tarantella are guessed (6/8 size, agile and then a rapid pace). 4 variations and the final construction that performs the function of the code are created for this theme. Variations are divided among themselves by small cadences of the oboe, often with the use

of trills and fragments of the initial piano intro which provides the intonational unity of the composition.

The techniques used by the composer for the "game" with the main theme are very diverse and are designed to demonstrate the masterly capabilities of the instrument and the performer. This includes the rhythmic fragmentation of the melody, "decorated" with grace notes, and the change of its metre rhythmic structure and intonation structure, grace notes, chromatic passages - techniques that require the performer to use the instrument, flawless intonation and articulation, and most importantly permanent breathing techniques.

Describing this work, it should also be noted that it is a vivid example of program music, a program play, which is characteristic of musical romanticism with its desire for figurative concrete and pictorial authenticity of musical imagery. The program miniature of romantic composers is often built on the gradual deployment of a single musical image, its nuances and various shades. "Ricordo di Napoli" refers specifically to this kind of works, organically fitting into the traditions of romanticism.

We can examine the program miniature «The Bee» (Le Api) in the same vein, it is a kind of analogue of the famous "Flight of the Bumblebee", as well as another example of the musical image of the perpetuum mobile. The name of the play indicates the ultimate figurative specifics the embodiment of which is achieved by sounding techniques - the swarm twisting is reproduced by certain means of musical expression.

The "buzzing" image of the melody is achieved by a fast tempo, small duration, unchanged ostinato metre rhythm, a narrow range and a fluttering texture of the piano. In the process of development the range of an oboe melody either expands turning into a passage, or narrows as much as possible within a second, turning into an annoying chime. The duration is even more fragmented a large amount of chromatic and octave moves appears. The whole complex of these expressive means is aimed at authentic imitating of the insect image. The technical arsenal of the oboe presented in this work turns out to be more than prosperous which makes this piece the hallmark of oboe virtuoso style.

The analysis of Pasculli's works makes it possible to suggest that Antonio Pasculli was the foremost musician in the history of oboe performing of his era, a true innovator in the development of the expressive capabilities of his unique and beloved instrument.

Conclusions. Today no one doubts the virtuosity of the oboe, the instrument which is very bright in its expressive possibilities. Composers of the 18th century, and then the 19th

century did not only widely used oboe in their work, but also revealed its inner nature with a great skill, having discovered its melodic, melodious beginning. Thus, the creative practice has led to the further evolution and the main character of the interpretation of the oboe timbre in various works.

A. Pasculli is a prominent representative of the “virtuoso-composer” among the oboists who was called the “Paganini of the oboe”. The performing style of A. Pasculli was distinguished by absolute intonation, an exceptional technique and phenomenal breathing. His works for oboe abound with technical difficulties: they are saturated with chains of trills, arpeggios and chromatic passages, melodies with hidden polyphony, etc. All this puts the task of a technical skill of a very high level, the use of permanent breathing, in one word - virtuosity. The works for oboe created by Pasculli still represent the true peak of artistic content and the limits of technical complexity.

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