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CLARINETS REPERTOIRE XX CENTURY IN INTERPRETATION HIS WEALTH INSTRUMENTALISTS OF THE ODESSA.

The purpose of the work is a realization of specifics clarinets repertoire XX centuries with handhold on experience of the achievements Ukrainian and in particular Odessa clarinets schools on behalf of Professor K. Mulberg his multiple alumnus. **The methodological base** of the work is intonation approach of the school B. Asafiev in Ukraine, with handhold on analyst-structured principle and on comparative stylistic features, hermeneutics-interpretation for shortening of the music semiotics «intonation dictionary of the epoch» on Asafiev and the further developments in work A. Sokol, E. Markova and others. **Scientific novelty** of the work is expressed in originality of the concepts of the repertory choice according to experience actor Ukraine's and Odessa, accordingly, for the first time high donation style varieties stands out in Ukrainian musicology from accentuation technology avanguard art in achievements master of clarinet playing in Odessa. **Conclusions.** Clarinets concert repertoire has formed the stable group of the performed making the authors XX century, in which special place occupies the music, written representative of the modernist style-avanguard, including this loved Odessa master to compositions T. Olah, E. Denisov, marked by the most high achievements of laureates to prestigious international contest on behalf of K. Mulberg, I. Olenchik, author given studies and other actors.

Keywords: instrumental type, skill of the clarinetists, style in music, performance style, virtuosity, performance repertoire.

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Кларнетовий репертуар ХХ століття в обробці його багатств інструменталистами Одеси

Метою роботи є усвідомлення специфіки кларнетового репертуару ХХ століття з опорою на досвід досягнень української і зокрема одеської кларнетової школи в особі професора К. Мюльберга і його численних вихованців. **Методологічною основою** роботи є інтонаційний підхід школи Б. Асаф'єва в Україні, з опорою на аналітико-структурний принцип і на порівняльні стилістичні характеристики, герменевтично-інтерпретаційний ракурс музичної семіотики «інтонаційного словника епохи» за Асаф'євим і подальших розробок в працях О. Сокола, О. Маркової та ін. **Наукова новизна** роботи виражається в оригінальності концепції репертуарного вибору згідно досвіду митців України і Одеси, відповідно, вперше в українському музикознавстві виділяється високий внесок стильового різноманіття з акцентуванням техніки авангардного мистецтва в доробках майстрів кларнетової гри Одеси. **Висновки.** Кларнетовий концертний репертуар склав усталену групу виконуваних творів авторів ХХ століття, в яких спеціальне місце посідає музика, написана представниками модерну-авангарду, утому числі це улюблені одеськими майстрами композиції Т. Олаха, Е. Денисова, відзначені найвищими досягненнями лауреатів престижних міжнародних конкурсів в особах К. Мюльберга, І. Оленчика, автора даного дослідження та інших митців.

Ключові слова: інструменталізм, майстерність кларнетиста, стиль в музиці, виконавський стиль, віртуозність, виконавський репертуар.

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Кларнетный репертуар ХХ века в трактовке его богатств инструменталистами Одессы.

Целью работы является осознание специфики кларнетного репертуара ХХ столетия с опорой на опыт достижений украинской и в частности одесской кларнетной школы в лице профессора К. Мюльберга и его многочисленных воспитанников. **Методологической основой** работы является интонационный подход школы Б. Асаф'єва в Украине, с опорой на аналитико-структурный принцип и на сравнительные стилистические характеристики, герменевтично-интерпретационный ракурс музыкальной семіотики «интонационного словаря эпохи» по Асаф'єву и дальнейших разработок в работах А. Сокола [7], Е. Маркової и др. **Научная новизна** работы выражается в оригинальности концепции репертуарного выбора согласно опыта артистов Украины и Одессы, соответственно, впервые в украинском музыковедении выделяется высокий взнос стиливого многообразия с акцентированием техники авангардного искусства в достижениях мастеров кларнетной игры Одессы. **Выводы.** Кларнетный концертный репертуар составил стабильную группу исполняемых произведений авторов ХХ века, в которых специальное место занимает музыка, написанная представителями модерна-авангарда, в том числе это любимые одесскими мастерами композиции Т. Олаха, Э. Денисова, обозначенные высочайшими достижениями лауреатов престижных международных конкурсов в лице К. Мюльберга, И. Оленчика, автора данного исследования и других артистов.

Ключевые слова: инструментализм, мастерство кларнетиста, стиль в музыке, исполнительский стиль, виртуозность, исполнительский репертуар.

The relevance of the topic of research is determined by the installation of the practice of the creative work of Ukrainian instrumentalists, for whom virtuosity inherent to the Odessa clarinet school is significant, providing, along with other schools in the country, its students to enter into international competitions, as well as performing in the most prestigious concert halls of Europe and other continents. The generalization of the state of the clarinet contribution to the music of the XX century was made in various sources, including high-level reference materials, studies by various authors [5; 3, etc.]. However, such reviews are devoid of focus on the specifics of the schools of Ukraine and the regional contributions of the last one.

The purpose of this work is to highlight the specifics of the repertoire filling of the instrumental stock of clarinetists of the XX century in terms of working out its constituent representatives of the Odessa clarinet school, respectively, accentuations of works by T. Olah, E. Denisov, S. Davydov, L. Kolodub, etc., high artistic tone of performance of which brought victories in international competitions to pupils of the Odessa school and the author of this study as a performer.

The methodological basis of the work is the intonation approach of the B. Asafiev school [2] in Ukraine, with its inherent linguistic-culturological aspect of the interpretation of the musicological method, based on the analytic-structural principle and grounded on the comparative stylistic characteristics, hermeneutically-interpretative perspective of musical semiotics of the “intonational dictionary of the era” from Asafiev and further developments in the works of E. Markova, D. Androsova, Z. Burkatskyi and others.

Music of the XX century begins for many performers with the classics of the XX century. And, above all, from the works of C. Debussy. In the clarinet class of the Odessa Academy of Music, a special place is occupied by the “Rhapsody No. 1” of this composer, in which the timbre-technical installations of this author were defined. The impressionistic and symbolic qualities of C. Debussy’s timbral thinking consist in a special kind of “veiling” the characteristic timbre of this instrument.

It is well known that C. Debussy discovered the timbre of a flute in the low and middle registers in the prelude to “Afternoon Rest of Faun”, where this timbre is almost unrecognizable. It is also known that C. Debussy uses the English horn as the author's timbre, that is, the alto oboe, in which the timbre qualities of the oboe are somewhat muted as such. In the piano literature, C. Debussy seeks to revive the coloring of clavierity and

harpsichord in this instrument, that is, to reduce the character of the actual piano timbre [4, 86–90]. Considering what was said about C. Debussy's timbre strategy, we are entitled to hear in the rhapsody for clarinet and piano, fundamentally new qualities of clarinet technology, at least in the sphere of rhythmic-bar-color comparisons.

The very beginning of the Rhapsody in comparison of the Pessuton's moves and “sliding” chanting chromas resembles the beginning of the flute topic in “Faun”. Here, too, there is contemplation, admiring each individual note and their modulations for short durations, “simulating” glinting. C. Debussy, an admirer of ancient instrumentalism, clearly reproduced the type of avlos, the owner of a mixed woodwind trait by modern standards. Clarinet sounds in the softest shades of *p*, *pp*. A vocal filming of every sound is required, moreover, that the basic touch is an absolute legato within fairly long phrases. Perhaps, in this work, as nowhere else, the installation on the vocalism of clarinet technology works, at least in the initial constructions of the Rhapsody (up to c. 3).

In general, the composer uses his favorite three-phase principle of constructing the work. Two topics, cantilena and scherzo, are exhibited twice in the spirit of the freely interpreted idea of concert double exposure. The genre contrast of these themes creates the illusion of a sonata dialogue, in which the prelude movement is the starting point, the slow “swinging” of melodic sequences. We remind that the composer likes to start the majority of symphonic works, and instrumental cycles in general with prelude themes at a moderate pace, which makes up the national quality of the structure of the cycle (see absolutization of the prelude by F. Couperin, who created the “French WTC” from “8 Preludes” [6]). Therefore, in contrast to the classic sonata, C. Debussy's different topics holding in *Allegro* contains sonata relations, “obscured” by prelude. The composer’s desire to “erase” a clear outline of the form and genre types of presentation is intended to be realized and conveyed to a special kind of overflow of themes and fragments that may be contrasting, but necessarily reproduce the common points of the original prelude. So, the section of scherzando before c. 3 is built on a motif that develops the completed quart move of the beginning. *Tempo I* (c. 3) is the same quart move in the downward movement (c. 3). And the scherzando on (c. 5) is again based on a similar quart motif. Up to c. 6 the first exposure type of presentation is maintained. Development as such goes after c. 6.

The first section, a double exposure of the prelude and scherzo, contains a lot of subtleties that allow the soloist to be creatively ready. The “floating” rhythms of C. Debussy

are especially difficult at a brisk pace c. 5, when regularity is required, the evenness of the presentation of counting durations by the sixteenth and at the same time a subtle sense of size variability due to the syncope. The middle section, after c. 6, contains signs of a “development in reverse”, since the motifs of the exposition are supplanted by a relatively new thematic material, which determines the dramatic idea of the section. Development leads to a “quiet climax” of the beginning of the reprise of c. 9, who was so fond of using C. Debussy in his symbolist writings.

It is emphasized by means of tessitura-register that reprise *Tempo I* c. 9 is the climax zone on (*p*): the clarinet goes to the fourth octave flute register, where it should sound flutely - without losing its specificity - thinly and gently. This fragment, before c. 10, determines the willingness of the performer to the presentation of symbolist music. The ability to play upper case coherently, quietly and without clamping the sound is the “master's handwriting”. In the subsequent reprisal statement after c. 10 new stroke nuances are reproduced (for example, a trill with a forchlag before c. 11). C. Debussy finishes the Rhapsody with a spectacular passage (after c. 12), but this does not exceed the voltage of the tessitura (before c. 10).

The concert for clarinet of I. Mann, a composer, contemporary with M. Reger, E. Elgar, E. Granados, C. Debussy, E. Sati, S. Taneev and others, adjoins in style to representatives of an academic pre-classical direction who have recognized themselves as custodians of the classics traditions in the series of emerging modernity. The concert consists of 3 parts, among which the following stand out: Intermezzo (a genre loved by J. Brahms) and a Finale in the "Polish spirit" (*Tempo di polaca*), reminiscent of similar instructions from J.S. Bach. But in general, the Brahms principle of introducing a national element into German music is being implemented (only Brahms has the introduction of the Hungarian element). The first part is written in the form of a sonata *Allegro*, filled with additional themes, which adds suite features to it. In the first part, the themes change in different parts, cadences appear in the introduction and development, which informs the composition of a connection with romantic poem.

Andante of the Part II, defined by the author as Intermezzo, combines romance and waltzness, that is, signs of genre motor skills such as minuet scherzo and the slow lyric part as such. A clear three-part form of intermezzo with a developing middle (*meno mosso*) emphasizes the support on the genre of the middle part of the symphonic cycle. The polonaise character of the finale gives a connection to the whole suite, as it was planned in

the form of the part I. The structure of the finale, as in *Allegro energico*, combines sonata and suite signs, since a large cadence and quotation from intermezzo *Andante* is placed in the design, and the reprise is not complete without a side game.

The observations made — according to the compositional structure of the concert — make it possible to evaluate it as the characteristic phenomena of the postclassical epoch in which the legacy of Viennese classicism and moderately romantic accumulations form a certain unity. The advantage of the soloist's performing strategy is the temporal and genre freedom of performance, which allows one to discover artistic flexibility, the ability to be interesting in the passage technique and to be able to “keep the rhythm” with ballet and dance grace.

In the performing plan, this Concert is aimed at the selection of music of the Part II, that is, it is maintained a romantic setting on the semantic accentuation of the middle parts of the cycle. Compositionally, the author emphasizes this idea of *attacca* from the first part to intermezzo, which creates a special soloist for the continuous sounding from *meno mosso* reprise of the part I until the end of the part II. The register dramaturgy of I. Mann has a connection with the settings of L. Spor, who wrote his Concerts in a certain parallel with the violin technique, namely, freely using high notes, extremely difficult for the clarinetist on *p*. The author of the concert in question deliberately accumulates the game in a high register, orienting the soloist to a demonstration of the skill of playing the top notes, which is understandable only to clarinet connoisseurs. In competitive programs with obligatory works, this concert is rare. But on the other hand, it is loved in training speeches, is widely used in the practice of teaching the Odessa clarinetists. A variety of strokes and dynamics, the abundance of melismas allow the clarinetist to demonstrate the entire set of professional capabilities.

The third part of the concert in terms of performance somewhat “defuses” the situation. But there is an extensive cadence before the reprise of the finale, where the composer demonstrates the knowledge of the secrets of the skill of playing this instrument again, creating an almost stereophonic effect by agogic-dynamic means. Writing out a two-voice as if in a clarinet part, and realizing the dynamic conditions of his presentation in the hall with good acoustics, the composer provokes the effect of two clarinets, makes him listen to every next note in a harmoniously and melodically quite simple turn. This reveals the coloristic flair of I. Mann, a contemporary composer of C. Debussy and E. Sati, whose

thematic meaning acquires the timbre-textured appearance of a turnover that is not melodically harmoniously distinguished.

The illusion of a two-voice cadence built by the composer captures the “silent culmination” of the cycle, since the dynamic modesty of the presentation is combined with the semantic and thematic saturation of the fragment. The cadence becomes the maturity test of the soloist's game, in which the meaningfulness of each turn of a single note impresses the readiness to climb to the heights of virtuoso play and personal philosophical approach. The final bars of the concert again cover difficult high notes, but in dynamics, which allows the soloist to complete the performance freely and brilliantly.

Three pieces for clarinet in A solo by I. Stravinsky were written in 1920, and that year was a turning point in the composer's creative work: the change of the Russian folklore period to the neoclassical one. Three years before that date, the ballet pantomime “The Story of a Soldier” or “The Tale of a Soldier and the Dash” was written, where the musical mark of the latter, that is, the devil, was a clarinet. In the clarinet part, all kinds of clarinet technology (from classical to jazz) were presented in the parody plan.

Three plays are not marked by the composer as a cycle, although as is the case with A. Schoenberg, A. Webern and others, the small sizes of the plays encourage the performers to treat them as a cycle. As a result, such a “disintegrating” cycle always sounds somewhat mysteriously and at the same time obliges the performers to consciously align it. After the order of clarinet in A was used in the “History of the Soldier” (see above) and in connection with the tonal character of this clarinet, the conviction about the semantic connection of the Three Plays to the clarinet part, Devil, is formed. This idea is supported by the abundance of forchlags, which are present in all three plays, giving the music a mocking intonation, irony. The elements of folk-song size with variability (2/4, 5/8, 3/8, 6/8, etc.) orient the sense of rhythm of the XX century, in which not a clock meter, but a constant duration and breathing phrase make up countable metric units. The prelude calm character of the First Play reminds the beginning of the Prelude from the C. Debussy symphonic cycles, the type of music of which I. Stravinsky obviously mocks.

The second play is a swift (almost "demonic") scherzo, demanding clarinetist virtuoso qualities from the clarinetist. In the contours of the melody, the reversed version of the motive of the “philosophical question” and the free one is shown because a tactless, metronomically strict in terms of number of duration rhythms frankly reproduces the motor

version of the first play. The miniature dimensions of the second play, especially at a fast pace, do not interfere with clear textural divisions in three stages. Such a three-stage type of rhythmic pattern resembles the first play, in which the ratio of different durations is compared with the continuous sequences of the eighth.

The third play is a clear ragtime, which is ironically combined with elements of folk, dance sound. Here, as in the two previous plays, variable sizes with variable groupings occupy a large place, although such a rhythmic pattern is not assumed to be ragtime. In the third play, the sound of a jazz clarinet is set, but it is with characteristic stylistic quotations from folk music. The final character of the third play is, as it were, outlined by the dialogue of syncopated and dotted rhythms “hinting” at sonata relations. In principle, here too, there are three-phase constructions, as in the first and in the second plays.

Subsequently, I. Stravinsky repeatedly appealed to the clarinet, capturing images of “dangerous” characters - Jocasta from “King Oedipus”: the aria of the beautiful and sinful Queen at the beginning of the second part of the opera-oratorio was built as a “double concert” for voice and clarinet. The main charm and the main difficulty of the three considered plays of I. Stravinsky is in their reliance on variable size and grouping, including at a fast pace. And at the same time, the romantic *ad libitum* is excluded; the metronomic accuracy of keeping the countable duration is required.

The works of C. Debussy and I. Stravinsky cover the stylistic characteristics of the classical clarinet music of the first half of the XX century. In them the neoclassical and jazz conquests of clarinet instrumentalism determined the prospects for the development of national art in the development of the clarinet specificity of instrumental compositions. Among the authors who have made, undoubtedly, the world contribution to the development of artistic culture, are the names of E. Denisov, T. Olah, L. Kolodub and others. In the analyzes below, the stylistic and technical setting of the work of these composers to stimulate artistic discoveries by clarinetist masters of expressive sound qualities that have been stylistically defined in recent decades and in modern times is recorded.

The concert of B. Tchaikovsky in C major was put forward for competitive programs and was recognized by specialists as one of the most interesting works of the clarinet repertoire. The concert is unusual in form, since *Moderato* begins, then the fast Parts II and III. That is, the slow lyrical part, as such, in the genre-average version is placed at the beginning of the cycle. Therefore, a shape is formed that is indicative of a suite cycle.

However, the presence of different tonalities in different parts of the concert removes the suite interpretation. In favor of the fact that sonata-symphonic cyclization predominates in the work, it is said that there are sonata features in the third part of the composition. There is also a connection between the tonality of F-diez minor (Part I) and A major (Part III) as parallel keys, which for the XX century constitutes a single tone system. And the tone of the Part II (C minor / C-bemol major) constitutes opposition to the altitude level of Parts I and III. Part II for performers-clarinetists presents a particular difficulty, since it is written in the spirit of N. Rimsky-Korsakov's famous "Flight of the Bumblebee" and forms a certain "test level" in testing the virtuoso soloist's performance level.

The concert was written for clarinet in A, which was given broad concert support by I. Stravinsky. However, the work of B. Tchaikovsky does not directly inherit the style of I. Stravinsky, there is a singing and partly the pathos of national specificity. The topic of the Part I is built up progressively, as the main part of the Part III. The received bass moves determine the structure of the thematic of Parts II and I, contains the original combination of the Russian folk song as well as the ascending flow of the "perfect theme" and, in addition, the dotted rhythm of Soviet mass song (akin to the figure of "flight" in the old musical rhetoric). The performer is aware of the connection with the expression of the twentieth century lyrics.

The connection with the song stancism is reflected in the form of two-part with coda. The idea of "continuous" movement connects this work with the classic clarinet repertoire: a fast pace and jumps in it, requiring the connection of a "knot of finger movements of the left hand" - complex and inconvenient, require the highest skill. A huge complexity is also a single breath on large sentences. In comparison with these difficulties, Part III is the culmination, it allows you to effectively complete the concert cycle. The structure of Part III contains a sonata comparison of topics, however, within the framework of a complex two-part with a reprise-coda, which was also observed in the first two parts. The tendencies of clarinet universalization, outlined in the Part I of the song-lyric Part II - along the violin engine, are most frankly shown in the final *Allegro*. Here - like harmonica phrasing. One gets the impression of a bright and symphonic music.

In the second half of the XX century, a tendency was identified to universalize different instruments, including the use of melodic instruments in solo versions and in large forms. In this regard, the Sonatas by T. Olah and E. Denisov for clarinet solo are

distinguished, in which latent polyphony is abundantly represented, and the maximum is register dynamic and stroke diversity, requiring not just skill from the performer, but also large-scale conceptual thinking. These sonatas should be a worthy equivalent to the textured sound of the clavier sonata. The performer is required to have a wealth of imagination, bringing into cyclic form associations with the sonata ensemble of texture, with theatrical ingenuity in presenting topics.

The scientific novelty of the work is expressed in the originality of the concept of repertoire choice according to the experience of artists from Ukraine and Odessa, respectively, for the first time in Ukrainian musicology a high contribution of style diversity is shown with an emphasis on avant-garde art in the achievements of Odessa clarinet playing masters.

Conclusions. The clarinet concert repertoire has constituted a stable group of performed works by the authors of the XX century, in which music written by representatives of the modern avant-garde, including the compositions of T. Olah and E. Denisov, favored by Odessa masters, marked by the highest achievements of the laureates of prestigious international competitions in the person of K. Mülberg, I. Olenchik, the author of this study and other artists.

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