ARTISTIC IMAGERY AND AUTHOR’S PECULIARITY IN COMPOSITION “INTRODUCTION AND TOCCATA” FOR CLARINET AND FORTEPIANO BY ALEXANDER NEZHIGAY

The purpose of this article is to found definition of artistic imagery and ideological content for the composition "Introduction and toccata" for clarinet and fortepiano by A. Nezhigay. The target of the publication is also to reveal the most particular genre, performing and artistic-content features of the delineated composition. As a result, this information will have to contribute the widest popularization of the clarinet masterpiece among representatives of wind academic musical-performing art and in the sphere of contemporary pedagogical professional activity. The methodology of the represented investigation is formed on the basis of the method of holistic analysis by V. Zuckerman. Performing and comparative-historical methods are involved as well. Practice of specialized observation and generalization constitutes the empirical foundation for this research. The research novelty is determined by addressing to recent little-known composition "Introduction and toccata" for clarinet and fortepiano by the renowned Ukrainian composer, a teacher of Dnepropetrovsk Music Academy after Mikhail Glinka, honored art worker of Ukraine A. Nezhigay. First, the masterpiece was performed in 2014 during the concert of contemporary academic music by the composers of Dnepropetrovsk region organization of the national union of composers of Ukraine. The research studies the artistic-imagery content of the work and outlines the bright characteristic peculiarity of the clarinet composition in the context of A. Nezhigay’s musical creation and the present-day culture-historical period. The conclusions of this research lies in claiming artistic and image-emotional picture for the master-piece, which reflects in heartache of a person in his deep desperation, psychological pulling down (first piece "Introduction"), as well as personal insubordination, confrontation and defeat at the end of the music piece (second piece “Toccata”). The peculiarity of the composition determinates at the same time particular attribute of the creation by composer-innovator A. Nezhigay, namely his creative untimeliness. A composer-modernist works in the epoch of postmodern, generating bright musical masterpieces in the most characteristic for him culture-historical "captivity", so-called creative inopportune opportunity.

Keywords: artistic image, holistic analysis, athematic composition, music of modern, peculiarity, expressive means, music of postmodern, epoch, composer.
Frequently, the name of a famous Ukrainian composer, honored art worker of Ukraine A. Nezhigay is connected with the bright pianoforte masterpieces. This can be explained by the fact that his pianoforte creation first of all is full of inspired romantic idea of syntheses of arts. As result of composer's romantic spirit, we also underline programness of his work "Requiem". Renowned investigator S. Hananayev, in his dissertation devoted to the relationship of composer, performer and pedagogical school in pianoforte art of the Dnieper region (Pridneprovie), characterizes A. Nezhigay's style by the next words: "The composer materializes a dialog of epochs in compatible at first sight semantic-sounding foundations. Jazz means become antinomies of synthetic style confluence in pianoforte compositions by A. Nezhigay" [3, 6].

Naturally, that A. Nezhigay's creation represents self-styled multi-instrumental groundwork at all versatility of artistic shape of a composer and his natural synthesizes. Intonational-sounding world of the master consists not only of pianoforte masterpieces, but also wind instrument music. "Lullaby" for clarinet and fortepiano. "Scherzo" for oboe and pianoforte. "Inspiration" for clarinet and fortepiano. "Introduction and toccata" for clarinet and pianoforte are the examples of the bright artistic creation of A. Nezhigay in the sphere for wind academic musical-performing art.

Note that clarinet's composition "Introduction and toccata" is not similar to sequence of other wind masterpieces by composer from awareness of sounding and artistic coloring of the music. Namely, this significant and essential attribute is conditioned in important degree by the scientific and investigative necessity and topicality of represented article.

It is worth mentioning that A. Nezhigay's music becomes basic subject of scientific analysis for many researchers. Among the most famous investigators of composer’s creation we are the following S. Shchitova [6], S. Hananayev [3], I. Ryabtseva [1] and other explorers. However, unfortunately, works of the above mentioned authors do not capture the domain of wind academic music, which becomes peculiar and bright characteristic line of A. Nezhigay's instrumental creation in the early 20th years of XXI century.

The purpose of the present scientific article is to disclose artistic imagery, revealing maximal holistic palette of idea-imaginative content of the masterpiece by Ukrainian composer A. Nezhigay "Introduction and toccata" for clarinet and pianoforte. The important objective vector of this publication also develops the necessity to detect the most particular genre, performing and artistic-content features of the composition.

We should emphasize that the article is postulated by intending popularity of the noted clarinet work among the representatives of wind academic music-performing art and in the sphere of contemporary professional pedagogical and investigative activities.

The method of holistic analysis is magisterial methodologic instrument of this exploration, because it gives the possibility for the most complete characterization of the masterpiece’s artistic imagery. Celebrated researcher V. Zuckerman describes the method as "...comprehensive studying of a musical composition in the integrity of its content and form, giving alive representation about process of image-thermatic development, [...] in the connections with historical origination, with related its musical phenomena, [...] in unrepeatable, individually particular, that Leo Mazel calls "artistic opening" [4, 24–25].

According to V. Zuckerman the analysis have to lean on: "...direct perception of music and information concerning those social-historical conditions, which generated creation of a concrete composer, his style, different properties and sides of that style" [5, 48].

Consequently, the paramount task of this investigation is discovering clarification of the question about postulate of A. Nezhigay's creation of his epoch. Actually, composer writes at the time great reconstructions – geopolitical and social, therefore it is absolutely understandable, why many of his non-program (athematic) masterpieces are filled with thinking, so-called wandering and searching atmosphere (Symphony № 2), making images of passionate, chaotic struggle (Concert duet for percussion and pianoforte and others).

We can see brightly expressive anti-utopia direction in his compositions. For example, above indicated Concert duet for percussion instruments and pianoforte reflects artistic image of novel by George Orwell "1984". The bells’ melody from this musical working is leitmotif of dreams about freedom, drum set
draws into awareness of listeners that it is Winston Smith himself, his constant tries to confrontations and coloring pianoforte’s melody executes meaningful function of that “system”.

Hence, the conditioning of A. Nezhigay’s compositions by the epoch is reflected, first, in the next creative particularity. Ukrainian master, living in authoritarian state, exposed contemporaneity of his epoch for reflection and gave his thinking about it in musical academic masterpieces.

The composer is rushing to answer this question, put in front of him by the modern epoch, namely revealed also in composition “Introduction and toccata”. Both pieces are from musical structure. Their place in social-historical existence concentrates just in this free form.

It should be emphasized, that gravitation to free forms in all types of art is characteristic for the epoch disintegration of Christian worldview, nihilism, globalization, crisis in all domain of social life. Both these clarinet academic compositions (“Introduction” and “Toccata”) do not have certain form, they brightly improvisational. However, “Toccata” has brilliantly expressive necessity in quickly movement by short duration.

Nevertheless, this epoch is also post modern’s epoch. Music of underlined culture-historical period is characterized by such attributes as aleatorics, eclecticism and minimalism [2, 91]. These clarinet masterpieces do not include those musical techniques. Instead of this, we can see skills, applying for music modern, such as:

– modernistic (antonymous) concept of time, which has rushing to “solidification” of time (“time-eternity”) and aspiration to conciseness and compactness (“time-moment”). We can observe “time-eternity” in the first part “Introduction”. This effect is generated by long duration and slow tempo. We see “time-moment” in composition “Toccata”. This consequence, opposite, is produced by quick tempo and short duration, which results in hurrying [2, 91];

– decorativeness constructing of phrases, namely enormous aspiration to underlining and accentuation maximal attention on the particularities. This is manifested in very dynamical shades and lines, emphasizing quarter triplets in “Introduction”;

– ornamentality, manifesting in flexibility and so-called grace of musical materiality. Music keeps smoothness, fluency, tuneful and even some viscosity despite of large sounding intervals;

– musical texture, became independent mean of expression in modern’s epoch. Musical materiality is indivisible in both clarinet masterpieces. However, playing parts (clarinet and pianoforte) have certain freedom from each other. Consequently, two melodious lines create wide texture layer, namely pianoforte and clarinet is putting expressiveness on each other.

We should emphasize, that means of musical modern and corresponding skills more expand freedom of composer’s creative think for that types compositions (introduction and toccata).

As result, saying about A. Nezhigay and the epoch, his creation belongs to, we can generate next conclusion. The author is a composer-modernist, which lives and creates in the epoch of postmodern, but refuses its musical-expressive means and skills. However, composer is reaching maximal stage of wide freedom of expression, thanks to choosing these forms, which amazingly free, on the one hand, and through belonging to music style of modern epoch, on the other hand. Therefore, the author rejects esthetics of musical postmodern in aspirating to freedom and turns out under strong synthetic influence this contemporary esthetics.

Newness of composer’s style also concludes the possibility for “Introduction” from above mentioned cycle “Introduction and toccata” to be in role of independent, separate masterpiece, spite of constructed into centuries introduction’s function (foundation for further composition).

V. Zuckerman writes: “Sometimes we cannot realize peculiarity of music without detailed clarification for role of this certain part in the hugest indivisibility at analysis of composition, which is characterized as part of biggest integrity (for example, in parsing opera aria, part symphony or sonata and other musical working)” [5, 52].

It is known, that introduction is a little overture or prelude to some composition, which differs from it. It has free form and the same free character. However, introduction is playing role of equivalent part in this clarinet masterpiece. Music of this part reflects self-styled individual image and, on the whole, as already was told, it can play role of a separate musical work for performing.

The role of toccata has been formed for centuries. It a little differs from function of introduction. It also was a brief musical composition, but the most roles were given to fingering and according techniques. It was played as prelude before the more important masterpiece.

The toccata’s image for music of XX century is shaped by hammer’s hits of an industrial worker and image of marching step of industrial armies. “Toccata” also executes the of role equivalent part, in analyzing composition, with proper emotional image. It stands separately and traditionally begins with according Prelude.

Hence, we must emphasize, that “Introduction” and “Toccata” from above indicated masterpiece by A. Nezhigay can be considered as bright independent musical piece.

Investigator V. Zuckerman approved the next: “Comparison with related on music vocal and program compositions can greatly contribute discovering of character for musical images at analysis’s process of non-program instrumental masterpieces” [5, 53].

“Introduction” can be compared with fragment from fortepiano cycle “The hut on chicken legs” by M. Mussorgsky. The hut displays an image of clock’s sketch, drew on the picture by V. Hartmann. But, it is known, music by M. Mussorgsky is not only reverberation of solidified picture. The author animated his compositions, that is why the image is changed and turned into Baba-Yaga (however the tick of the clock is also accentuated and hearable).

The connection of two musical academic works (“Introduction” and “The hut on chicken legs”) is consisted in similarity of many applied intonational intervals. Nevertheless, if intervals to seventh down in tempo approximately 160 were used in masterpiece by M. Mussorgsky, then dissonant intervals up in the slowest tempo
Atmosphere of the ballad is amazingly tense. This effect is reached thanks to low register pianoforte with short durations, constantly pulsating melody and change of dynamics depending on what of four roles (author, father, son or forest king) vocalist performs at the concrete moment.

Therefore, we can imagine so-called confrontation, struggle of an individual. Particularity of fighting of a personality is growing on the background of self-styled "industrial hammers", displaying the fight for opportunity to be what person wants to be. At first, the struggle is dependent on this "industrial" rhythm; however to the middle of composition it takes self-control and remains as such for a long period. As a result, the musical process ends on the rhythmic figure of pianoforte and clarinet, which fuses together. Plaintive whimper on fortissimo remains last from "confrontation".

Thus, the image of "Toccata" is futile, but passionate and cruel fight of individual, bright person for his individuality.

The mentioned above shows that in "Introduction" we see heartache of certain person, brilliantly individual personality. These feelings go through the musical material of the composition and are the self-styled prehistory of the plot of "Toccata", wherein, in its turn, we observe the struggle of this person, unfortunately, futile. The target, approved by A. Nezhigay in this masterpiece, to demonstrate the plot line, where there are sufferings ("Introduction"), confrontation and defeat ("Toccata").

Studying the compositions from the sphere of academic musical performing on professional percussion instruments can be the prospect for future researches of the multifaceted peculiarity of the widespread creation of a famous Ukrainian composer A. Nezhigay.

Література

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