

**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 Dnipropetrovsk region organization of the national union of composers of Ukraine. The research studies the artistic-imagery content of the work and outlines the bright characterological 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 masterpiece, 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 "Toccatà"). 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 inopportunity.

Keywords: artistic image, holistic analysis, a thematic composition, music of modern, peculiarity, expressive means, music of postmodern, epoch, composer.

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Художня образність та авторська специфіка в композиції "Інтродукція і токката" для кларнета й фортепіано Олександра Нежигая

Мета статті полягає у визначенні художнього образу, ідейного змісту твору "Інтродукція і токката" для кларнета й фортепіано Олександра Нежигая. Ціллю публікації також є виявлення найбільш специфічних жанрових, виконавських і художньо-змістовних властивостей означеної композиції, що, як наслідок, зумовить її популяризацію у царині представників духового академічного музично-виконавського мистецтва та сфери сучасної педагогічно-професійної діяльності. **Методологія** наукової розвідки формується на впровадженні методу цілісного аналізу В. Цуккермана. Використовуються виконавський, а також порівняльно-історичний методи дослідження. Емпіричну базу наукової роботи складає практика спостереження та узагальнення. **Наукова новизна** статті визначається зверненням до сучасного маловідомого твору "Інтродукція і токката" для кларнета й фортепіано зnanого українського композитора, викладача Дніпропетровської академії музики ім. М. Глінки, заслуженого діяча мистецтв України О. Нежигая. У дослідженні розкривається художньо-образний зміст твору та окреслюється характерологічна своєрідність композиції у контексті творчості О. Нежигая та сучасного культурно-історичного періоду. **Висновки** стверджують художню, образно-емоційну картину композиції, яка відтворюється в стражданнях людини у її глибокому відчаї, психологічному зламі (перша п'єса "Інтродукція"), а також у людській нескореності, боротьбі й поразці наприкінці твору (друга п'єса "Токката"). Своєрідність даної композиції визначає водночас і самобутню рису творчості композитора-новатора О. Нежигая – творчу невчасність. Композитор-модерніст творить в епоху постмодерна, народжуючи музичні композиції у найбільш характерному для нього культурно-історичному "полоні", так званій творчій недоречності.

Ключові слова: художній образ, цілісний аналіз, непрограмна композиція, музика модерну, музика постмодерну, специфіка, засоби виразності, епоха, композитор.

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Художественная образность и авторская специфика в композиции "Интродукция и токката" для кларнета и фортепиано Александра Нежигая

Цель статьи состоит в определении художественной образности, идейного содержания произведения "Интродукция и токката" для кларнета и фортепиано Александра Нежигая. Целью публикации также является

выявление наиболее специфических жанровых, исполнительских и художественно-содержательных особенностей отмеченной композиции, что в результате обусловит её популяризацию в сфере представителей духового академического музыкально-исполнительского искусства и в области современной педагогической профессиональной деятельности. **Методология** исследования формируется на внедрении метода целостного анализа В. Цуккермана. Задействуются исполнительский, а также сравнительно-исторический методы исследования. Эмпирическую базу научной работы составляет практика наблюдения и обобщения. **Научная новизна** статьи определяется обращением к современному малоизвестному произведению "Интродукция и токката" для кларнета и фортепиано известного украинского композитора, преподавателя Днепропетровской академии музыки им. М. Глинки, заслуженного деятеля искусств Украины О. Нежигая. В работе раскрывается художественно-образное содержание произведения и очерчивается характерологическое своеобразие композиции в контексте творчества О. Нежигая и современного культурно-исторического периода. **Выводы** утверждают художественную, образно-эмоциональную картину композиции, которая отображается в страдании человека, в его глубоком отчаянии, психологическом сломе (первая пьеса "Интродукция"), а также в человеческой непокорности, борьбе и поражении в конце произведения (вторая пьеса Токката)". Свообразие данной композиции определяет одновременно и специфическую черту творчества композитора-новатора О. Нежигая – творческую несвоевременность. Композитор-модернист творит в эпоху постмодерна, создавая яркие музыкальные композиции в наиболее характерном для него культурно-историческом "плёну", в так называемой творческой неуместности.

Ключевые слова: художественный образ, целостный анализ, непрограммная композиция, музыка модерна, специфика, средства выразительности, музыка постмодерна, эпоха, композитор.

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 inspirited romantic idea of syntheses of arts. As result of composer's romantic spirit, we also underline programness of his works. 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 syntheses. 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, as well as "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-thematic 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 "Toccatà") do not have certain form, they brightly improvisational. However, "Toccatà" 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 "Toccatà". 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 aspiring 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. "Toccatà" 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 "Toccatà" 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

100 is included in "Introduction" (seventh, nona, and a lot of little seconds). These intervals denoted tenseness in Baba-Yaga, spite, spontaneous force, then as in "Introduction", thanks to slowest tempo and smoothness melody, these intervals have feelings of suffering, awareness of tragedy, transience and desperation.

Accordingly, the image of piece "Introduction" includes the line of despondency and tragedy, which accompanies listeners till the end. This image is developing. In the small development, which is a little slower than the main parts of the composition, we can see a little fight with flooded emotions. But it breaks down with new tide of the main theme.

Compare "Toccata" with ballad "Forest King" by F. Schubert. These masterpieces are similar in tempo. Analogous rhythmicity and short duration also are applied in the ballad.

"Forest King" was written on the words of ballad "Der Erlkönig" by J. Goethe. The ballad's plot is the following. Farther and son are riding through the forest at night. The son is sick and forest king is appearing to him and calling him. Farther tries calm down the young man, but with each couplet tension is increasing. As result, the son is more frightened. Forest king influences and put more pressure on him and the farther is getting more confused and fears for his child. At the end they came to the place of destination, but the son on the hands of his farther is dead.

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, farther, 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. Nezhygay 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. Nezhygay.

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