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A BASS-CLARINETT TIMBRE AND THE FEATURES OF THIS USING IN THE SYMPHONY OPUSSES BY BORYS LYATOSHINSKY

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Abstract

In this article we've been explore the features of the use bass clarinet timbre in the symphonic scores by the Boris Mukolajovych Lyatoshinsky. He was a great figure in the Ukrainian symphonic tradition in the Soviet era. Despite the regular repressions from the official cultural rules, he was became foundation of the modern Ukrainian symphony which concluded a features of the epic, lyric and dramaturgical spheres with the great philosophical generalizations. There are many interesting orchestral discoveries in the B. Lyatoshinsky's scores, although he was continued to developing the traditions of the Romantic orchestral style. And in the use to the bass clarinet some of them are incarnated.

Key words: *bass clarinet, symphony, B. Lyatoshinsky, orchestra, timbre*

Today, the figure of Ukrainian music classics Lyatoshynsky Boris, who was born January 3, 1895, and died April 15, 1968, famous as the founder of the modern Ukrainian symphony. The genre, in the composer's opuses, represented the best global tradition for that time, particularly symphonies by D. Shostakovich, N. Myaskovsky, A. Scriabin etc.

Obviously this evolution does not have random character. The composer studied with the famous Russian and Ukrainian composer Rheingold Gliere, later developed skills with the teachers in Kyiv and Moscow. At that time (20 years of the XX century) the main features of his style are formed.

Among those most influenced the formation of his symphonic and orchestral style, can be identified the best heritages by Richard Wagner and Alexander Scriabin. By studying their scores, Boris Lyatoshynsky allocated for himself two main things that have become the basic foundation of his symphonic style:

- the importance of instrumental timbres concept in building dramatic symphony;
- the scale of construction, to implement any composer used the giant orchestra compositions and polyphonic organization;
- attraction to leitmotiv organization.

Along with this, the symphonic works of Boris Lyatoshynsky, a new type of dramatic presentation that includes features and epic drama. Epic-dramatic symphony determines the type and nature of the conflict in his symphonies with global philosophical meaning.

If the introductory sections symphonies by B. Lyatoshynsky epigraphs are theme-future concept, showing future controversies on the principle of thesis, antithesis, ie the state of high concentrate generality, explosion-conflict phase, the exhibition shows the identity-inclusion of forces ready to fight.

Second Symphony. In the work of B. Lyatoshynsky it is considered a kind of "Mont Blanc" top symphonic music composer mid 30's. With imaginative hand, it is a model of objective, drama and conflict symphony. It's three-part concept reflects the underlying processes of cognition and personality reality leads to the world of drama and strictly-centered emotions. Conflict symphony

based on contradictory relation creative-image views and his instant denial from the very beginning of the work.

For stylistic coordinates Symphony quite clearly resonates with the musical rhetoric of the leading representatives of timely symphonic school - N. Myaskovsky (21 Symphony) and Shostakovich (Symphony 4,5,6). It is embodied in the following terms:

- focus on the inner world of the hero of the work;
- reflection of dramatic conflicts of the era, with all its difficulties, internal and external contradictions.

The story of the execution of the Second Symphony represents the persecution as one of the best works of the composer. Like N. Myaskovsky's Sixth Symphony and Shostakovich's Fourth Symphony, was under arrest. The fate of the Second Symphony was telling, because it was the subject of criticism from the Communists. This contributed quasi-democratic innovation, in which musicians orchestra discussing certain pieces. During these discussions, B. Lyatoshynsky was accused of "western formalism" in creating a "extremely empty work", and finally – in the absence of self-criticism. And that was the most loyal soft and review.

Feature exposure in the drama of the Second Symphony is the direct use of theses in active entry into new semantic intonation and quality. Post-balanced manner loses discreet nature sounds intermittently, as if obdurately. Infusing the overall developmental stream is divided into two opposing layers, which are synthesized tone with new themes: Home, binders, indirectly. In the main theme stands descending fifths of the "second" intonation with the further decline in the melody, which gives all the main parties unsustainable interrogative nature [p. 107].

Adverse party brings to the development of more slow pulse of the rhythm and is perceived as a kind of emotional and dramatic oasis, a retreat from the process of active movement. In romantic stained by the party in the conflict of the first part exposition, introduces contrasting lyrical composer-song way. Exposition contradiction between the main and side parties that are generated based on the incompatibility of two new derivatives of introduction, figurative and emotional spheres.

Characteristic for the Second Symphony trend can be seen in another famous work of Boris Lyatoshynsky - symphonic ballad "Grazyna" (1955). This software product, the main story which became famous ballad Adam Mickiewicz. It tells about the war Lithuanians with the Crusaders and the Grazyna feat, which proved Lithuanian analogue *Janna d'Arc*.

After "Grazyna", composer had been working to the Fourth Symphony. Sample symphonies of the late period of creativity Boris Lyatoshynsky. The work is remarkable in that it uses a theme from the piano cycle "Projections", written in 1925. This theme is not simply a leitmotif throughout symphonic concept. All thematic complex sprouting from it and various forms of projection and display one idea.

For figurative and emotional state of this work is similar to the Second Symphony. The philosophical concept includes a deep contrast between the energy of movement, drama and lyric-denial meditative sphere.

Means instrumentation in symphonic works B. Lyatoshynsky due mostly polyphonic texture. [...] Polyphonic composer uses a form as an effective formative tool. <...> Polyphonic development begins after the first expositions of topics and is one of the main ways to achieve great sound increases. Since almost all exhibition works B. Lyatoshynsky often developer nature, the role of orchestra and polyphonic textures roughly the same as in the development and recapitulation [4, p. 119].

Heterogeneous in function and character voices B. Lyatoshynsky always instructs contrasting timbres and orchestral groups. You can hear even in quiet sonority. The middle section joining the Second Symphony sounds while five notes, though a small number of tools that "[p. 119]. In one of these lines participating bass clarinet. His intonation line derived from the second element opening theme. It exists as four counterpoint:

- alto, rhythmically linked to the first;
- imitation bass clarinet theme (as *risposta*) in clarinet with bassoon;

- fanfare pipes, intonation associated with the first part of the opening theme;
- organ point with bass, cello and tambourine.

Introducing a new element intonation, B. Lyatoshynsky necessarily emphasizes its new timbre. In terms of contrapuntal combinations functional equivalent lines composer also entrust their contrasting groups (reprise of the first part of the Third Symphony, the combination of main and side topics or key moment in the finale of the Fourth Symphony when combined four lines simultaneously).

If western-European romantics preferred colorful blending of timbres, Borys Lyatoshynsky, like than P. Tchaikovsky, was a supporter of mixed timbres. For him, the important point was not so much whether the sketch as reflection of complex polyphonic process. His orchestration was always planning tasks resulting dynamic character. In general, the main parties are characterized by varying timbre and side - relative unity of tone.

Boris Lyatoshynsky offers its own dialogue, participation in which two votes are not, whole layers of sound that is consistent with the trends of the time. consequently composed lines contrasting it not only thematically and timbre, but different in structure. This is particularly important for the composer, whose polyphony - almost the most effective means of thematism. Color plays a supporting role to the fore put forward the task of expressive character.

Second Symphony. Features of tone caused stated above features orchestral thinking Lyatoshynsky. He carefully put to work timbre, making them carriers of particular emotional state. One example of this can be considered an introductory section. B. Samokhvalov, lead researcher symphonic style by B. Lyatoshynsky, said: "The main theme of the first exhibition of the Second Symphony, when entering a new phase of the theme of development, it is opposed rhythmically bright ostryatna line pipes and horns, at the same time as the theme leading by the bass instruments of the three groups of the orchestra "[4, p. 120]. Accordingly them, timbre of bass clarinet is not used very often, but very aptly. Its function is to emphasize a particular state when basson`s timbre enough.

At the same time, the advantage polyphonic texture element in the symphony makes this state is quite multifaceted. With these features, it is interesting to analyze the joining work where bass clarinet assigned to one of the main themes of the symphony.

Ex. 1.

The image displays a musical score for an orchestral section, labeled 'Ex. 1'. The score is written for multiple instruments, including Clarinet I (Cl. I), Clarinet B (Cl. b.), Bassoon (Fag.), Trumpet B (Tr-be), Timpani (Timp.), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mp' (mezzo-piano), 'p' (piano), and 'pp' (pianissimo). There are also markings like 'senza sord.' (without mutes) and 'Tibet' (likely referring to a specific timbre or effect). A large handwritten number '3' is visible on the right side of the score, possibly indicating a measure or a section. The score is presented in a standard musical notation format with staves and clefs.

As was noted in the analysis, the first bars Second Symphony is a demonstration of two themes-images. One of them, the subject-thesis, another - theme-denial. Bass clarinet first enters the 15-th measures, which takes the theme-denial. Relief sounding instrument and emphasizes the lack of harmonious vertically in the beginning. Therefore, subject-denial, sounding bass clarinet, gets quite dark and sinister nature. Further, it acquires melodic figuration in other woodwind instruments, forming a complex tone, expressing the concept of denial.

The gradual accumulation of energy leads to the climax of sound entering the 31 measure where bass clarinet performs thread-thesis in unison with other string and wind instruments. There is a kind of timbre modulation from one state to another. At the same time, positions also complex timbre changes occur. Flute, clarinet and string instruments perform new third theme that expresses the subjective state hero. Bass clarinet with brass, multiple repeat approve rising intonation theme-thesis. So, again we can state conflict in the tone level. Rising tension sounding leads to an explosion of the main party in the 41 measure.

Thus, in the introductory section bass clarinet function is to emphasize a particular emotional state, which is implemented as the solo lines, and to participate in complex timbre of the orchestra. In terms of organization polyphonic orchestral parties formed multifaceted shaped sphere with philosophical generalization that is characteristic of the symphonies 30s, including Shostakovich and N. Myaskovsky.

"Grażyna". Trend orchestral thinking is also realized in polyphonic and timbre-based register emphasis. Bass clarinet, participates in the work as part tone complexes and hardly has a certain semantic load.

For example, an introductory phase. Ukrainian composer decided to interpret this episode as the theme of the river Neman.

Ex. 2

The image displays a musical score for an orchestral piece, labeled 'Ex. 2'. The score is written for multiple instruments, with staves for Cl. B., Fag., Tr.-al., Tuba, T.-al., V.-le, V.-c., C.-b., C. ingl., Cl. b., Cor., Arpa, V.-ni II, V.-le, and V.-c. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, pp, ppp). There are also tempo markings like 'poco rit.' and 'a tempo'. The score is presented in a standard musical notation format, with the instruments listed on the left and the corresponding musical staves on the right.

The basis of the episode is the counterpoint of two contrasting seams. The first characteristic is sound incarnation of the Neman-river (which apart from the literal meaning, and becomes the symbolic image of continuous movement of time). It is a continuous movement demisemiquavers notes combined with chromatic scales.

The second layer, this brass chorale group and low strings, which later also will be developed.

Bass clarinet belongs to the first layer. Continuous motion is passed from one instrument to another. Finally, in the 18-25 measures, it sounds to bass clarinet. This is the first turning tool.

In a further development bass clarinet became to the element of some tone complex. Most of all, it sounds in unison with the bassoon and is traditionally shaped carrier gloomy characteristics of philosophical reflection.

At the same time, as we see, personalized characteristics in the bass clarinet here. Software foundation work realized in dramatic contrast subjects, not in the small tone work.

Fourth Symphony. The similarity dramatic results and plans to similarities interpretation bass clarinet. At the same time in this symphony of his party is very advanced and has solo episodes that are part of timbre, register seam work.

Among the most representative cases of the use of bass clarinet, select the following:

- one of the topics in the introductory chapter;
- solo piece from the middle of the second part;
- adverse final third of the Party.

In the first chords bass clarinet timbre is part of a complex that holds the leitmotif of the work (the theme from the "Display"). The complex consists of the group brass and bass clarinet and bassoon. In the tradition of contrapuntal thinking, appropriate and explosions dysonantnyh arpeggios in the strings and wind instruments of wood. On the drama side, the theme of the thesis is to just work.

Ex. 3

The image displays a musical score for measures 20 to 25 of a piece. The score is written for several instruments: Cl. b. (Bass Clarinet), C-fag. (Contrabassoon), Arpa I. (Harp I.), Cl. (Clarinet), Cl. b. (Bass Clarinet), Fag. (Bassoon), and Cor. I II (Coronet I & II). The tempo is marked 'Poco più mosso'. The score shows a complex contrapuntal texture with various dynamics and articulations. Measure 20 is marked with a box containing the number 20. Measure 25 is also marked with a box containing the number 25. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo).

On the 25 measure is joining a new theme in the party bass clarinet. Composer topic instructs role supply to the main party. She herself is very cantilena and plastic. The commission of such

material bass clarinet party is not the first such case in symphonies B. Lyatoshynsky. To tune bass clarinet formed contrapuntal theme in clarinet and bassoon. In total, they give a fairly clear but gloomy sound that brings to join the main party.

Another example by the composer's working with the bass clarinet timber is the the second part of the episode that precedes the recapitulation. Solo bass clarinet theme in accounts for 80-88 measures (*Andante sostenuto*). The theme is derived from the leitmotiv and looks like plastic dissonant melody against a background of quiet *ostinato* accompaniment in the bass and percussion group. Thereafter begins a reprise of the chorale wind instruments. Thus, bass clarinet melody can be interpreted as a kind of commentary by objectively tragic limb of the second part.

Ex. 4

The image displays a musical score for a section of a symphony, starting at measure 90. The instruments listed on the left are: Cl. b. (Bass Clarinet), Coe. (Cello), Tr-ni (Trumpet), e (Euphonium), Tuba, Timp. (Timpani), Cassa (Cassa/Drum), T-l. (Trombone), C-ne (Cornet), C-lli (Clarinet), and Arpa I (Arpeggio). The Cl. b. part features a melodic line with various dynamics including *p*, *pp*, and *ppp*. The Coe. part has a *ben tenuto* marking. The Tuba part has a *ben tenuto* marking. The Timp. part has a *pp* marking. The Cassa part has a *pp* marking. The T-l. part has a *ppp* marking. The C-ne part has a *pp* marking. The C-lli part has a *pp* marking. The Arpa I part has a *pp* marking. The score is written in a single system with multiple staves.

In the finals by the party bass clarinet, together with bassoon, performs main part's theme. It is based on triple rhythms and is derived from the main theme. But if the main theme carried dramatically sharpened the content, the side is light and lyrical. Triple built counterpoint lines, which is a typical feature of polyphonic thinking Boris Lyatoshynsky. In carrying side in the reprise where it is the apotheosis of the whole symphony, bass clarinet party is also actively involved.

Thus, the thesis that in this symphony timbre bass clarinet is one that forms the dramatic idea can take for granted.

Ex. 5

The image displays a musical score for a symphony, specifically Ex. 5. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The tempo and mood markings are "Grave", "rit.", and "Andante sostenuto". The score is divided into two systems, each containing multiple staves. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and percussion (Tympani, P-Hi, Cassa, T-L). The second system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and percussion (Tympani, P-Hi, Cassa, T-L). The score features various dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). The bass clarinet part is highlighted in the original image, showing its role in the dramatic idea.

The main conclusion of the article is that Boris Lyatoshynsky uses bass clarinet as a distinct unit of orchestral timbre reservoir. In symphonic works that we have analyzed are the following cases work with bass clarinet:

- participation in timbre combination with bassoon. In this case formed quite dynamic theme with grim dramatic sound. Examples of such work are in the Second Symphony and the symphonic ballad "Grazyna";
- solo episodes. There are not so much them and they are incarnate lyrical and philosophical sphere;
- as orchestral instrument. In this case, he used very regularly, but not too often. Its function is limited to general timbre of sound amplification. For example, the climactic scenes of works, in particular - by the party of the recapitulation in the finale of the Fourth Symphony.

A large part of symphonic works by Boris Lyatoshynsky is not only because they brought Ukrainian symphony to a new level. Polyphonic thinking organization and individual timbre layers helped attract a large number of tools. At the same time, the composer has retained accuracy timbre and new timbres used very efficiently. Finally, bass clarinet occupied a very important place and continue to be the bearer of dark, dramatic emotional state of philosophical generalizations.

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