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**THE PROBLEM OF INTERPRETATION OF A MUSICAL WORK
PERFORMED BY A SYMPHONY AND WIND ORCHESTRA****(on the example of the introduction to the opera «Aleko» by S. Rachmaninov)****ПРОБЛЕМА ИНТЕРПРЕТАЦИИ МУЗЫКАЛЬНОГО ПРОИЗВЕДЕНИЯ В
ИСПОЛНЕНИИ СИМФОНИЧЕСКОГО И ДУХОВОГО ОРКЕСТРОВ****(на примере интродукции к опере «Алеко» С. Рахманинова)****Alexander Fedorov / Александр Фёдоров***Honored Artist of the Republic of Belarus,**Associate Professor of the Brass Music Department**Faculty of Music of the Belarusian State University of Culture and Arts,**Republic of Belarus, city of Minsk**Республика Беларусь, г. Минск*

Аннотация. Одной из существенных проблем сценического воспроизведения музыкальных произведений является проблема логичной трактовки композиторских замыслов. Эта проблема требует серьёзного анализа в связи с выяснением феномена интерпретации музыкального произведения на современном этапе развития музыкального искусства. Важное место в инструментальном исполнительстве занимает развитие дирижерского мастерства, которое обусловлено эволюцией и расширением функций дирижера. Объектом нашего исследования является проблема интерпретации музыкального произведения в исполнении симфонического и духового оркестров, а предметом исследования – особенности интерпретации на примере интродукции к опере «Алеко» С. Рахманинова в исполнении духовым оркестром

Ключевые слова: музыкальное искусство; оркестровое исполнительство; дирижирование; интерпретация; исполнительство духовым оркестром.

Abstract. One of the essential problems of stage reproduction of musical works is the problem of logical interpretation of the composer's intentions. This problem requires serious analysis in connection with the elucidation of the phenomenon of interpretation of a musical work at the present stage of development of musical art. An important place in instrumental performance is occupied by the development of conducting skills, which is due to the evolution and expansion of the conductor's functions. The object of our research is the problem of interpreting a piece of music performed by symphony and brass bands, and the subject of the research is the features of interpretation on the example of the introduction to the opera "Aleko" by S. Rachmaninov performed by a brass band

Key words: musical art; orchestral performance; conducting; interpretation; performance by a brass band.

Introduction.

Musical art in a person's life always performs an important cognitive, artistic, aesthetic, emotional function. But, taking into account the peculiarity of the listener's preparation, his individual perception of musical images, both objective and subjective factors arise in the process of cognition of a particular piece of music. This fully applies to repeaters of musical art - performers. In choral or orchestral performance, the choirmaster or conductor, respectively, is the legislator of the requirements for the interpretation of the performance, it is they who are responsible for the results of creating artistic images, and the musicians must unconditionally fulfill the requirements of the head of their team. As for the leaders themselves, there are a number of features and problems [3; 5, p. 243-246]. Along with erudition in the



field of musical art, skills in conducting techniques, the leader of an artistic group must have the maximum knowledge of the patterns of interpretation of a musical work. In the process of stage performance of a musical work, the issues of interpretation of a musical work are both relevant and problematic [4, p. 26-34]. In the existing literature, the problem of the conductor's interpretation of a musical work is not fully considered. So, in the works of E. Leinsdorf, A. S. Sivizyanov, K. P. Kondrashin, G. N. Rozhdestvensky, in the biographical sketches of outstanding conductors - S. Munsch, B. E. Khaikin, N. P. Anosov, the problem of interpretation of the musical text, only a certain and insignificant part is reflected. Let us turn to the issue of interpreting the famous work of S. Rachmaninov - the opera "Aleko". The music of this magnificent work impresses with sincerity of expression and melodic generosity in revealing musical images. For the optimal stage implementation of the composer's artistic intention, the conductor gave him the skills to conduct a comparative analysis of the national and individual style of S. Rachmaninov, to know the artistic features of the genre, form and musical language of the work. Only such an approach will provide the conductor with an objective solution to the main task - understanding the content of the work, the essence of its musical dramaturgy and the nature of the characters of the opera. And only the observance of such a condition will ensure the conductor to create his own performing art concept.

In Russian music of the early 20th century, Sergei Vasilievich Rachmaninov (1873-1943) occupies a special place as a composer of genius, an outstanding pianist and conductor [1; 2]. Success came to S. Rakhvaninov already in the years of study at the Moscow Conservatory as a pianist and as a composer. And his graduation work was the opera "Aleko", when Rachmaninov was only 19 years old (1892). A. Pushkin's poem "Gypsies", which was proposed as a plot for S. Rachmaninov's thesis, captivated the young composer so much; that he composed his opera in a very short time - 17 days. This has already characterized S. Rachmaninoff as a composer of outstanding skill and talent. Aleko is a chamber lyric-psychological opera with intense dramatic action. S. Rachmaninov's interest in the opera genre is determined not only by his own work as a conductor, the study of classical opera scores, but also by creative communication with the remarkable masters of Russian musical theater. Let us note such famous opera singers as F. I. Chaliapin, L. V. Sobinov, A. V. Nezhdanova, I. V. Ershova and others. S. Rachmaninoff wrote three operas: "Aleko", "The Miserly Knight" and "Francesca da Rimini". But of all the operas, only the opera Aleko, from the day of its first production at the Bolshoi Theater on April 27, 1893, won a firm place in the repertoire of various theaters, and in the post-revolutionary period it was in the repertoire of opera studios, conservatories and amateur groups.

The poetry and dramaturgy of A. Pushkin played a special role in the creative path of S. Rachmaninov as an opera composer. Despite the fact that S. Rachmaninov wrote "Aleko" to the libretto of Vl. I. Nemirovich-Danchenko, the music of the opera is in many important respects closer to A. Pushkin's poem than to the libretto. In the libretto of the opera, Pushkin's poem is greatly reduced, sometimes changed. The action immediately introduces a dramatic tense situation. Adhering to Pushkin's thought, the librettist emphasized the main conflict - the clash of free, far from the



civilized world of gypsies with the proud and lonely Aleko.

A small introduction, written in D minor, introduces the thickened thunderous atmosphere of the opera. It consists of three episodes, in which the most important topics appear, sharply cutting into memory. Flutes and clarinets sound idyllic in a concise, oriental monotonous tune that characterizes the peaceful life of a gypsy camp [1, p. 22]. This theme is a peculiar characteristic of the gypsies. In the four-beat scheme, in *Andante cantabile* tempo, the conductor begins with a prepared *auf tact*, removing the third beat with a brush and continuing the prepared *auf tact* to the fourth beat. In the fourth measure, we perform crushing of the third and fourth beats, stopping the hand in the second half of the crushing to the fourth beat. Leittema Aleko - excited, gloomy and formidable, breaking off with sharp blows from the entire orchestra. In the symphonic score, it is performed by a violin group and a bassoon. This is Aleko himself, tormented by passions that lead him to a tragic end. Twice in the basses a descending declamatory theme is carried out. From the point of view of conducting technique, *Agitato* should start with an active prepared *auf tact* to the first beat, supporting the gesture to the second beat with the right hand. As well as an active unprepared *auf tact* with the right hand to the third beat of the same measure of *Agitato*. In the second measure, there are two active swings with fixation on the first and second beats.

After that, a large dramatic episode unfolds, conveying the suffering and furious anger of the hero of the opera. The short initial motif of his theme is especially distinguished here by its actively dramatic role. Already here he expresses the confusion of feelings, the imbalance of Aleko's spiritual world and can be characterized as a motive of Aleko's anxiety. This motif draws the gypsies into the dramatic emotional sphere. It either sounds muffled at low instruments, or it makes the whole orchestra shudder in a desperate exclamation. Ups and downs quickly alternate, and after a tense climax, the theme of Aleko's fate reappears.

Thus, the conflict here is not only outlined, but immediately extremely sharpened, rapidly developed and tragically resolved. The construction of the melodic line is based on the accent to the second beat, and in the third and fourth, the prepared *auf tact* to the second beat also alternates with an unprepared *auf tact* to the third beat. In this episode, the climax falls on the second figure. With the help of conducting technique, we show the contrasts of *forte* and *fortissimo*, *crescendo* and *diminuendo*. They lead to deep *pianissimo*, contrasting *forte*, *diminuendo* and then a one-measure *crescendo* that leads to a partial climax in the second figure. We perform *crescendo* and *diminuendo*, as well as *forte* and *fortissimo*, *piano* and *pianissimo*, by including the use of the hand, forearm, shoulder in the manual technique, as well as changing the position of the hands from the first to the third. In the second figure on *fortissimo*, we use the vigorous movement of both hands in the third position.

A new contrast: against the background of quiet, as if soaring woodwind chords and "bursts" of the harp, the cellos "sing" affectionately and peacefully. This light and tender melody is the theme of Zemfira, Aleko's love for her. Like a weak echo, the initial disturbing motif of the fate theme is repeated twice. Without disturbing the peace and silence, which is affirmed at the end of the introduction, he nevertheless creates a premonition of an impending catastrophe. In quadruple meter, the triplet



pulsation is conveyed with minimal movement of the conductor's entire hand, while showing a deep bass with the left hand and arpeggiated harp chords in the right hand, which sound from the second beat, with three prepared aftertactics. Then, a deep semantic prepared aufact introduces us to the theme of Zemfira, we show it with the left hand to the violins. In the wind score, it is performed by saxophones and cornets, and then the euphonium picks up, which also gives it new colors. Further, the whole scheme is based to the end on a gradual diminuendo, which is performed by changing the position of the hands and isolating a deep swing to the fourth beat. You can also emphasize the diminuendo by moving the body a little back, and in the last two measures, swing the brush out of measure to the fourth beat, then to the second, and by the last chord we make a more active swing in relation to the previous one, thereby clearly showing the end of the introduction. As a result, a free form appears, which has similarities with a compressed dramatized sonata allegro - with an extremely brief exposition of two contrasting themes - images and their intensive development, forcing us to come not to a reprise, but immediately to a code on a new theme. This is, in fact, not an introduction, but a compressed overture, generalizing the concept of the opera. It is no coincidence that Rachmaninoff repeated the tragic culmination of the introduction in the final - at the moment when Aleko, distraught with jealousy, kills Zemfira.

V. N. Bryantseva calls this introduction a “small instrumental tragedy”, a “shadowed” compressed version of the piano concerto in F-die Minor [1,124].

Conclusion and conclusions.

In conclusion, we note that the Introduction is performed by both symphony orchestras and wind orchestras. But, for example, when voicing a score for a brass band, there may be a danger of excessive dynamic sounding, since such a composition of the orchestra will initially sound more powerful, more convincing than a symphony orchestra due to its dynamic specificity. And thanks to professionalism, a convincing artistic solution, S. Reichstein in his instrumentation for a brass band was able to creatively adapt and present such an orchestral texture, which is reflected in the score for a symphony orchestra. Thanks to the use of the timbres of such instruments as alto and tenor saxophones, euphonium, two tubas, cornets, the sound of the brass band provides an opportunity to convey Aleko's deeper and more dramatic mental suffering, which fills them with new colors. Thanks to this, by means of a brass band, it is possible to achieve a brighter climax, convey the entire tragedy of the protagonist's experiences. The dynamic saturation of the sound of a brass band - ff, and even fff, is designed to make a strong impression on admirers of musical art. Therefore, the interpretation of the introduction to the opera "Aleko" by S. Rachmaninoff in the instrumentation of S. Reichstein for a brass band will sound for listeners and lovers of a brass band more convincing, colorful, richer both in terms of timbre and in relation to revealing the charm of the artistic and figurative content and the dramaturgy of these musical composition.

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