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**MUSICAL INSTRUMENTAL WORK OF KARLA STANITZ
(in the context of the history and theory of the concerto genre)
МУЗЫКАЛЬНОЕ ИНСТРУМЕНТАЛЬНОЕ ТВОРЧЕСТВО КАРЛА СТАМИЦА
(в контексте истории и теории жанра концерта)**

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Аннотация. Инструментальная музыка характеризуется различными жанрами, и, конечно же, наибольшее внимание и интерес вызывают произведения, написанные композиторами в жанре концерта. И музыковеды, и сами исполнители – дирижеры, солисты, внимательно изучают образное содержание таких масштабных произведений, изучают и анализируют их структуры, определяют своеобразие и средства музыкальной выразительности для таких произведений. В статье отражены основные творческие поиски знаменитого немецкого композитора Карла Филиппа Стамица. Объект исследования – творческие достижения композитора в инструментальном творчестве в жанре концерта.

Ключевые слова: инструментальное творчество; история и теории жанра концерт; творчество К.Ф. Стамица.

Abstract. Instrumental music is characterized by various genres, and, of course, works written by composers in the concert genre are of the greatest attention and interest. Both musicologists and the performers themselves - conductors, soloists, carefully study the figurative content of such large-scale works, study and analyze their structures, determine the originality and means of musical expression for such works. The article reflects the main creative searches of the famous German composer Carl Philipp Stamitz. The object of the study is the composer's creative achievements in instrumental creativity in the concerto genre.

Key words: instrumental creativity; history and theory of the concert genre; creativity of K.F. Stamica.

Introduction.

A work in the concerto genre is a composition intended to be performed by a representative number of performers, in which a minority of the participating instruments or voices opposes most of them or the entire ensemble. But this smaller part of the performers stands out significantly due to the thematic relief of the musical material, the brightness and colorfulness of the sound, the use of all the possibilities of a particular musical instrument or voice.

Since the end of the 18th century, concertos for one solo instrument with an orchestra have been the most common, but concertos for several instruments with an orchestra are less common: "double", "triple", "quadruple" (German: Doppelkonzert, Triepelkonzert, Quadrupelkonzert). Special varieties include concertos for only one instrument (without an orchestra), a concerto for an orchestra (without strictly defined solo parts), a concerto for voice (voices) with an orchestra, a concerto for a choir a cappella. Previously, vocal-polyphonic concertos and concerto grosso were widely represented.



Important prerequisites for the emergence of the concerto were the comparison of choirs, soloists and instruments, which were first widely used by the representatives of the Venetian school, the allocation of solo parts of voices and instruments in vocal and instrumental compositions. The earliest concertos originated in Italy at the turn of the 16th-17th centuries in vocal polyphonic church music (Concerti ecclesiastici for double choir by A. Banchieri, 1595). Various compositions were used in such concerts - from large ones, which included numerous vocal and instrumental parts, to those with only a few vocal parts and the part of the general bass. Along with the name concerto, compositions of the same type often bore the names motetti, motectae, cantios sacrae, etc.

In the 17th century, originally in Italy, the principle of "competition", "competition" of several solo ("concert") voices penetrated into instrumental music - into the suite and church sonata, preparing the emergence of the genre of instrumental concerto (Balletto concertata P. Melli, 1616). On the contrasting comparison ("competition") of the orchestra (tutti) and soloists (solo) or a group of solo instruments and an orchestra (in concerto grosso), the first samples of the instrumental concerto that arose at the end of the 17th century (Concerti da camera a 3 con il cembalo G. Bononcini) are based, (1685). However, Bononcini's concertos were only a transitional form from the sonata to the concerto, which actually took shape in the first half of the 17th century in the work of A. Vivaldi.

The concert of this time was a three-part composition with two fast extreme parts and a slow middle part. The fast parts were usually based on one theme (rarely on 2 topics); this theme was played in the orchestra unchanged as a refrain-ritornello (a monotemic allegro of the rondal type). Vivaldi created both concerti grossi and solo concerts - for violin, cello, viol damour, various wind instruments. The part of the solo instrument in solo concerts at first performed mainly connecting functions, but as the genre evolved, it acquired an increasingly pronounced concert character and thematic independence. The development of music was based on the opposition of tutti and solo, the contrasts of which were emphasized by dynamic means. The figurative texture of the smooth movement of a purely homophonic or polyphonic warehouse prevailed. The middle part was written in an ariose style (usually a pathetic aria of the soloist against the chordal accompaniment of the orchestra).

This type of concert became widespread in the first half of the 18th century. The works of J. S. Bach, as well as the concertos for clavier and orchestra by G. F. Handel, laid the foundation for the development of the piano concerto. Handel is also the ancestor of the organ concerto.

As solo instruments, in addition to the violin and clavier, the cello, viola d'amore, oboe, clarinet, trumpet, bassoon, transverse flute, etc. were used.

In the second half of the 18th century, the classical type of solo instrumental concerto was formed, which initially appeared among the composers of the Mannheim school (including K. Stamitz), and why - among the Viennese classics.

The concerto established the form of the sonata-symphony cycle, however, in a peculiar refraction. The concert cycle, as a rule, consisted of only 3 parts, it lacked the 3rd part of a complete, four-part cycle, that is, a minuet or, later, a scherzo (later scherzo is sometimes included in a concert - instead of a slow part).



Certain features in the construction of individual parts of the concerto were also established. In the 1st part, the principle of double exposure was applied - at first the themes of the main and side parts sounded in the orchestra in the main key, and only after that in the 2nd exposition they were presented with the soloist playing the leading role - the main theme in the same main key, and the side - in another, corresponding to the scheme of the sonata allegro. Comparison, competition between the soloist and the orchestra took place mainly in development.

The concerts provided for the improvisation of the soloist on the themes of the composition, the so-called. cadence, which was located at the transition to the coda.

In the era of romanticism, there is a departure from the classical ratio of parts in a concerto. Romantics created a one-movement concerto of two types: a small form - a concert piece (later also called a concertino), and a large form, corresponding in construction to a symphonic poem, in one movement translating the features of a four-movement sonata-symphony cycle. The intonational and thematic connections between the movements, typical for the classical concerto, as a rule, were absent in the romantic concerto. Monothematism, leitmotif connections, the principle of "through development" have acquired the most important significance. F. Liszt created vivid examples of a romantic one-movement poem.

After Beethoven, there were two varieties of the concert - "virtuoso" and "symphonic". In the virtuoso concerto, instrumental virtuosity and concert performance form the basis for the development of music. In a symphonic concerto, the development of music is based on symphonic dramaturgy, the principles of thematic development, and on the opposition of figurative and thematic spheres.

A clear distinction between a virtuoso and a symphonic concerto is not always possible. The type of concerto, in which the concert and symphony are in close unity, has become widespread. For example, in the concertos of F. Liszt, P. I. Tchaikovsky, A. K. Glazunov, S. V. Rachmaninov, symphonic dramaturgy is combined with the brilliant virtuoso character of the solo part.

In the 20th century, the predominance of virtuoso concertos is characteristic of the concertos by S. S. Prokofiev and B. Bartok; the predominance of symphonic qualities is observed in the 1st Violin Concerto by Shostakovich.

Practically concertos are created for all European instruments - piano, violin, cello, viola, double bass, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba. R. M. Gliere owns a very popular concerto for voice and orchestra.

Soviet composers wrote concertos for folk instruments - balalaika, domra (K. P. Barchunova and others), Armenian tar (G. Mirzoyan), Latvian kokle (J. Medin), etc. In Soviet music, the genre of the concerto has become widespread in various standard forms and is widely represented in the work of many composers (S. S. Prokofiev, D. D. Shostakovich, A. I. Khachaturian, D. B. Kabalevsky, N. Ya. Myaskovsky, T. N. Khrennikova, S. F. Tsintsadze and others).

Let us turn to the analysis of the creative achievements in the concerto genre by Carl Stamitz, a German composer of Czech origin in the second half of the 18th century, who was the most prominent representative of the second generation of the Mannheim School [1].

The Mannheim School is a composing and performing direction that developed



in the German city of Mannheim (Electorate of the Palatinate in Bavaria) in the middle of the 18th century. This school played a big role in the development of instrumental music, becoming one of the forerunners of the Viennese classical school. The most striking achievements of the school date back to the first decades of its existence and are largely associated with the activities of Czech musicians who formed the core of the Mannheim choir: the head of the choir J. Stamitz, F. K. Richter, A. Filz; I. K. Kannabikh, K. Stamitz (son of Ya. Stanitsa), etc.

The Mannheim school was characterized by aspirations towards early classicism of the 18th century, while the style was marked by the influence of rococo, baroque and sentimentalism. Her expressive means emphasized mainly sensitive and pathetic beginnings in instrumental music. The traditions of the school are imprinted and implemented in their own way by the musical heritage of K. Stamitz.

Karl Stamitz (1745-1801) - the eldest son of Jan Stamitz, composer, violinist, violist. He received his first lessons in violin and composition from his father. After his death, he studied with Christian Cannabich and Franz Xaver Richter. By the time he was seventeen, K. Stamitz worked as a violinist in the orchestra of the court, however, he did not work there for long, resigned and began to travel. As a traveling violin, viola and viola d'Amore virtuoso, K. Stamitz often accepted short-term work arrangements, but he never managed to secure a permanent position with one of the European princes or in one of the orchestras of his time. In 1770 he went to Paris, where he was taken into the service of the Duke of Noalis, who made him his court composer. At the same time, he made frequent tours to a number of cities, including Frankfurt am Main, Augsburg, St. Petersburg. During the years 1777 and 1778 he performed successfully in London. Between 1782 and 1783 K. Stamitz gave concerts in The Hague and Amsterdam. In 1785 he returned to Germany, where he participated in concerts in Hamburg, Lübeck, Braunschweig, Magdeburg and Leipzig. In April 1786 he went to Berlin, where on May 19, 1786 he participated in the performance of Handel's "Messiah". During the winter of 1789-90 he directed concerts in Kassel. By this time he was already married and had four young children. In 1793 he made his last journey along the Rhine to his native Mannheim before he finally stopped traveling. In the winter of 1795 he moved with his family to Jena, and in November 1801 he died. The style of K. Stamitz is a deeply original and individual phenomenon. In his work, researchers note the fusion, synthesis of various traditions coming from J. Bach with his discipline of thought and feeling, sonata-symphonic works by J. Haydn, W. Mozart. Stamitz's work is characterized by the constancy of periodic and unique melodies. The distinctive features of the composer's music, who adopted the traditions of Italian operas, are: emphasizing the rhythmic structure, separating thematic material from harmonic accompaniment.

The most important element of the composer's stylistic system, which largely determines the originality of his work, is texture. Along with the diverse use of well-established textural formulas, K. Stamitz is actively updating the methods of musical presentation. His numerous discoveries in the enrichment of the homophonic-harmonic texture are connected with this. This is a multifaceted use of figurative techniques for presenting harmony - and, above all, harmonic and melodic figuration, which have become a source of vivid figurative expression in the composer's works.



Conclusion and conclusions.

Carl Stamitz has written over 50 symphonies and over 60 concertos for violin, viola, viola d'Amore, cello, clarinet, basset horn, flute, bassoon and other instruments. Among the diverse musical heritage of the composer, a special place is occupied by the genre of instrumental concerto. The concerts are connected with the tradition and thinking of the Mannheim school, which cultivated a special compactness of musical time, the intensity of internal movement, and the dynamics of musical thought. The composer's works for solo instruments are very peculiar and virtuoso. Some of Stamitz's clarinet and viola concertos are considered among the finest in their genre. We can talk about the systematic appeal to this genre since the time of the composer's work in various orchestras, and the heyday of the genre falls on the 70-80s. XVIII century. The content of the composer's concerts testifies to the richness of genre and style origins, connection with national traditions, as well as reliance on the work of the previous generation.

During the period when he lived in Paris, the composer began to collaborate with the outstanding virtuoso clarinetist Joseph Bier. One of the clarinet concertos (Concerto No. 6 in E flat major) was composed jointly with Bier, as his name, along with Stamitz's, appear on the title page of the Viennese manuscript.

Carl Stamitz was the first composer to point to a pizzicato performance in a piece of music. This first occurs in his Viola Concerto in D major.

The Cello Concertos by K. Stamitz were written for Friedrich Wilhelm II of Prussia, who was a gifted amateur musician.

The first movements of the composer's concertos and orchestral works are regularly built in sonata form, with an extensive double exposition. Their structure is not complex and lacks the thematic development that is considered typical of the Viennese Classical style.

The middle parts are expressive and lyrical, sometimes close to romantic, and are usually built according to the form (ABA, ABA1 or AA1B).

The final movements are mostly (and almost always in concertos) written in the French rondo style. Just like his teacher Franz Xaver Richter, Stamitz preferred minor keys for the final movement, although he often used major keys.

Literature:

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