

**THE MUSIC FOR WIND INSTRUMENTS SOLO  
AT THE EPOCH OF CLASSICISM  
(for example Sonata a-moll for flute solo by K.F.E. Bach)**

**The purpose of this scientific article** is revealing of the most characteristic lineaments for scenically single performing on the wind academic instruments at the music of classicism's epoch (the period from the middle of the 18th – before the beginning of the 19th centuries). The musically performing analysis of the Sonata a-moll for flute solo by K.F.E. Bach is also target of this paper. Consequently, the results of analysis are going to make an opportunity for disclosing of particular features from the music for wind instruments solo of the classicism's epoch. **Methodology** of the scientific investigation of music for wind instruments solo is based on the comparative method, which has the manifestation into correlation between wind compositions solo with orchestral accompaniment and wind instrument masterpieces solo without any ensemble escort. There is historical method, by means of which the author abides certain chronological frameworks for studying noticed facts. Emphasize also there are specialized performing analysis (investigation of the Sonata a-moll for flute solo by K.F.E. Bach) and system-complex method (holistic processing character-logical constituents of the music for wind instruments solo). **The novelty of this research** is conditioned by appealing to scenically single performing on wind academic instruments in the time of musical classicism's epoch. It was namely that period, when solo performing with orchestra or ensemble accompaniment at the sphere of wind instruments academic playing achieved the great development. **Conclusions.** The explorer has detected the priority improvisational character of individual, scenically single performing of the not numerous classical music compositions for wind instruments solo, with maximal immersion into personally specific world of artist-soloist. But, all the spiritual world of inner essence from personality, which was established in the musical baroque by composers J.S. Bach and G.F. Telemann, stays, in the most extent, to the outside from wide-scale evolutionary processes of European classical music performing culture.

**The key words:** composer, performer, wind instrument solo, composition, concert, sonata, classicism, instrument.

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**Музика для духових інструментів соло в епоху класицизму (на прикладі Сонати а-молл для флейти соло К.-Ф.-Е. Баха)**

**Метою статті** є виявлення найбільш характерних рис одноосібного духового виконавства в музиці епохи класицизму, періоду від середини XVIII – до початку XIX століть. Ціллю публікації є також проведення аналізу Сонати а-молл для флейти соло К.-Ф.-Е. Баха, на основі якого досягається розкриття специфіки духового соло означеного періоду. **Методологія** дослідження духової індивідуальної практики соло засновується на порівняльному методі, що має виявлення у співставленні сольних творів із супроводом оркестру та духової музики соло; на історичному підході, який робить можливим дотримання хронологічних рамок задля дослідження відповідних фактів та явищ, а також у використанні виконавського аналізу (вивчення Сонати а-молл для флейти соло К.Ф.Е. Баха) та системно-комплексного методу (цілісне опрацювання характерологічних складових духового соло). **Новизна статті** зумовлюється зверненням до одноосібного виконавства на духових інструментах у часи музичного класицизму, а саме в період, коли великого розвитку досягає сольне виконавство із супроводом оркестру та ансамблева й оркестрова практики сфери духового академічного виконавства. **Висновки** розкривають пріоритетність імпрізаційного характеру одноосібного духового виконавства в музиці класицизму, із максимальним заглибленням в особистісно-індивідуальний світ артиста-соліста. Величезні надбаня художньої практики соло на духових академічних інструментах, ствердженні передусім у часи музичного Бароко (Й.-С. Бах, Г.Ф. Телеман), у більшій мірі залишаються осторонь від масштабних еволюційних процесів європейської музично-виконавської культури періоду епохи музичного класицизму.

**Ключові слова:** композитор, виконавець, духове соло, твір, концерт, соната, класицизм, інструмент.

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**Музыка для духовых инструментов соло в эпоху классицизма (на примере Сонаты а-молл для флейты соло К.-Ф.-Э. Баха)**

**Цель статьи** – выявление наиболее характерных черт единоличного духового исполнительства в музыке эпохи классицизма, периода от середины XVIII – до начала XIX столетий. В задачи публикации входит проведение анализа Сонаты а-молл для флейты соло К.Ф.Э. Баха, на основе которого достигается раскрытие специфики духового соло обозначенного периода. **Методология** исследования духовой индивидуальной практики соло основывается на сравнительном методе, который имеет выявление в сопоставлении сольных произведений с оркестром и духовой музыки соло; на историческом подходе, который делает возможным соблюдение хронологических рамок для изучения определённых фактов и явлений, а также в использовании исполнительского анализа (исследование Сонаты а-молл для флейты соло К.Ф.Э. Баха) и системно-комплексного метода (целостная обработка характерологических составляющих духового соло). **Новизна статьи** обуславливается обращением к единоличному исполнительству на духовых инструментах во время музыкального классицизма, а именно в пери-

од, когда большого развития достигает сольная практика с оркестровым сопровождением и ансамблево-оркестровое музицирование сферы духового академического исполнительства. **Выводы** раскрывают приоритетность импровизационного характера единоличного духового исполнительства в музыке классицизма, с максимальным погружением в личностно-индивидуальный мир артиста-солиста. Огромные достоинства художественной практики соло на духовых академических инструментах, утверждённые, прежде всего, в часы музыкального барокко (И.-С. Бах, Г.Ф. Телеман), в большей мере остаются в стороне от масштабных эволюционных процессов европейской музыкально-исполнительской культуры периода эпохи музыкального классицизма.

**Ключевые слова:** композитор, исполнитель, духовое соло, произведение, концерт, соната, классицизм, инструмент.

Setting of the problem. The scenically single image of only one instrumentalist namely performer to wind academic instrument is constant phenomenon of contemporary music culture. Certainly, this fact dynamically evolves on the foundation of mutual enrichment into active practice of modern composers and instrumental performers. Emphasize, there are creative personalities in the domain of individual artistically perfective playing to wind academic instruments, which creatively unites compositional and performing abilities into a one person. As the result, there is appearance of culturally universal artist-soloist.

Nevertheless, it is importantly underline, that historical evolution of the music for wind instruments solo and its performers was not always similar. There were periods with the appearing of brilliant musical compositions-masterpieces for wind academic instruments solo (baroque works Partita a-moll for flute solo by J.S. Bach, 12 Fantasies for flute solo by G.F. Telemann). But, also underscore that time, when the attention of composers was amazingly poor to the stage individual practice on wind instruments, to the music of wind solo. It is this epoch of musical classicism, into its historical time – the second half of the 18th century, when the bright establishing of solo instrumental concert with orchestral accompaniment substantially loosened the development of solo performing on the wind academic instruments, accentuate, without any orchestral, pianoforte or some instrumental ensemble accompaniment.

Undoubtedly, the characterological particularity of performing the music for wind instruments solo, which were written in the second half of the 18th century, will find out only in the light of musical peculiarity concerning artistic culture of the noted historical period namely classicism.

The topicality of the representing exploration is conditioned by significance scientific interesting to the singularities of the music for wind instruments solo in the delineated historical period as well as by performing, artistically-concert practice of many contemporary musicians. They repertoire is impetuously increased at the expense of a music for instruments solo.

The compositions solo is endowed the essential educational significance in the musically pedagogical sphere as indispensable artistic material for disclosure of students' creative abilities, the competences, which do not possess characteristic an influence, pressure from side piano-accompanist, interpreter-conductor or others representatives of the classical academic stage.

The analysis of literatures concerning the underlined musically practice theme discovers only the holistically meaning fact-logical material from point of view the compositional and performing creation in the scope of the music for wind instruments solo. Unfortunately, the scientific specialized developments such scholars as V.M. Apatsky [1; 2], V.P. Kachmarchik [7], A.Ya. Karpyak [5; 6], Yu.O. Usov [10], S.Ya. Levine [8] and others researchers do not have detection of the particular attributes, characterizations of the music for wind instruments solo, do not reveal the intensity of it evolutionary dynamic, as from the position musically creative processes and from the stand-view of separately underscored culturally historical period.

The purpose of this article is discovering the most characteristic attributes of the music for wind instruments solo from point of view the musical events of the classicism epoch in the period from the middle of the 18th – before the beginning of the 19th centuries. The target of this paper is also implementation the analysis of the Sonata a-moll for flute solo by K.F.E. Bach. The results of a theoretic analysis will produce the foundation for revealing the performing features of the music for wind instruments solo of the delineated period.

The central section. The beginning of the second half of the 18th century is characterized by creative activity the many of musical styles, genres and artistic directions in European culture. The complete victory of the homophonic style over polyphony had made the fateful significance to the all types of musically performing actions namely the wind academic instrumental ensemble, orchestra and solo creation. The humanistic ideals, with it's an unbeatable inclination to the reflecting in musical art of people's wishes and passions, was established in the classical music at the opposition to J.S. Bach's epoch. Kaleidoscopic beauty of the musical is generated by large-fateful and pleaser-tender emotions of gallant style, natural simplicity and opening, sincerity feelings of the sentimentalism.

Emphasize, that all period of the second half of the 18th as well as the beginning of the 19th centuries can be called the highest evolution of concert performing on the wind academic instruments, from opinion lots of celebrated musical scientists. The outstanding investigator, performer V.M. Apatsky writes the next: "Wind academic instruments very often sounded into the concert halls of different European cities in that time. They successfully competed with violin, cello and keyboards instruments. Whole constellation of celebrated performers-virtuosos on brass and woodwind instruments was appearing. Instrumentalists had realized long concert tours to lots of European capitals, where their musical performances had great success" [1, 183].

The genre solo instrumental concert with orchestra accompaniment is absolutely established at the concert practice of musicians on wind academic instruments into underlined period. Brilliant compositions-masterpieces for wind academic instruments in this genre were created by J. Stamitz (1717 – 1757), K. Stamitz (1745 – 1801), W. Mozart (1756 – 1791), J. Haydn (1732 – 1809), A. Kozeluch (1738 – 1814), L. Kozhelukh (1747 – 1818), A. Rosetti (1746 – 1792) and many others classical authors.

The qualitative evolution of the genre concert solo with orchestra had created a substantial artistic foundation for energization of solo performances with instrumental accompaniment. The noted genre, from the beginning of the second half of the 18th century, gradually had been endowed the qualities, which long time absented from moment the establishing that genre by renowned composer of baroque epoch A. Vivaldi.

The concert solo had only formal selection of musicians-soloists from group, as a rule, orchestral musicians, at the early period of the genre development. Emphasize, that thematic material from the group of ripieno (tutti) had not been opposed to the solo part of concertino (solo). Furthermore, a melodious line was created by mutual development from alternative performing process of musicians. The thematic inconsiderable alterations, which gave transparent coloring for artistic graduation of concerts, was delineated by variability of instruments' sounding, by some differences of tutti and solos' durations, by general quantity the parts of ripieno and concertino.

Well-known contemporary researcher, teacher and flutist A. Karpiak, in his modern explorations, devoted to the genre flute concert, approves next: "Pre-classical solo concert for wind academic instruments, which had been made by Italian composer A. Vivaldi, was ensemble musical piece for small group of strings and for instrument solo. Musician-soloist was only the more perfective orchestral instrumental voice. His dependent music part had not possibilities for reflecting concert-masterly skills of musician. Flute, performing episodically as the instrument solo (A. Vivaldi had written 15 concerts for flute and strings instruments), was applied by composers only as connective fragment between wide developed episodes, which were designed for orchestral tutti. Orchestra was owner of thematic beginning and namely orchestra kept a primacy of performing activity" [6, 8].

The characterization of genre solo instrumental concert of the middle of the 18th century by musical scientist M. Druskin is also interesting. Outstanding art-critic approves that "...soloist and orchestral ensemble did not resist to each other, representing "individually personal" and "collective" beginning. "Concertist" and "ripienists" did not compete. They alternatively had been given way, as equal participants, to each other concerning the rule to stand out into overall performing" [4, 299].

The such type musical performing, which was founded on the collegial principles playing on academic instruments, did not direct to discovering of the potential expressive means from brass and woodwind instruments of that time and, herewith, accentuate, this performing did not correspond to the spirit of the noted period, to musical aesthetics of the classical epoch.

A person approved by the principles of musical classicism into the center of existence, which throws aside an individuality from religiously ecclesiastical attitudes. The ideas of the rationalism demanded bright ideality, meticulous decoration of details as well as filigreed handing their connections into balance forms and certain parts of musical compositions. The base for this understanding was generation awareness of harmonic for the world building, rationality of the world structuring.

Undoubtedly, a performing mastery of musicians-soloists demanded the representation of amazingly brilliant, expressive playing and, certainly, highest professional degree of instrumental workmanship, as the incarnation of typical ideal for instrumental music-artistic perfection of the classicism. Underscore, that it is this aesthetics of musical performing activity required a participation of orchestral group at the same time artistic process playing with musician-soloist. There was possibility for the bright opposition between soloist and orchestra, in that method. Accentuate, that there was also their competitiveness of the mutual relations, their substantial confrontation too. Emphasize the next, that it was the basement for disclosing idealized personality of soloist-instrumentalist namely professional performer on wind academic instrument.

Extremely important to underline, that individually ecclesiastical characteristics, deeply personal beginning of performer-soloist, manifestation your internal morally ethical qualities, artistic preferences concerning an own creatively performing process was not interesting for the artistically aesthetic attributes of the epoch musical classicism. The light of technical, compositional perfection during performing of artist-soloist was maximally accentuated by the competitiveness with orchestra.

But wind scenically single performing had not disappeared from playing academic practice that time concerning the changes of musical aesthetic views for the middle of the 18th century. There are compositions-masterpieces solo for wind instruments in the musical history of the classicism epoch and namely they are testifying about corresponded requests regarding the works solo into the musical rounds of that time.

The enormous role concerning the question about the keeping and future evolution of the individual, scenically single performing solo on wind academic instruments belongs to one of the outstanding composer, well-known harpsichord player of the second half of the 18th century namely to Carl Philip Emmanuel Bach (1714 – 1788).

It is known, the second son of greatest Johann Sebastian Bach left career of lawyer and completely devoted himself to musical art (after got scientific degree from jurisprudence at the Leipzig and Frankfurt-Oder universities in 1738). The more part of K.F.E. Bach's life was denoted by employment at the palace of

King of Prussia Friedrich II (1712 – 1786). Monarch, except of the political and military activities, was also famous in the history as the amazingly passionate connoisseur of the philosophy and musical art.

The process establishing professional Berlin opera house testifies the particular reverence of Friedrich II for that musical culture. Noted also the king's invitation to the creative work into the Friedrich's palace of the greatest composers and instrumental performers. Among them we will specially underline the famous Czech violinist and composer Frantisek Benda (1709 – 1786), outstanding academic flutist, composer and renowned theoretic of musical art Johann Kwanz (1697 – 1773), conductor and composer Carl Graun (1704 – 1759) and others celebrated personalities of the musical classicism. There is the king's artistic business concerning academic flute performing under the guidance of musical teacher J. Kwanz.

There is bright picture-witness namely "Flute concert in San-Souci" (1852) by German painter Adolf von Menzel as the interesting musically-historical document. This picture represents certain performing process of Friedrich II with accompaniment from his courtier composer and harpsichordist K.F.E Bach with enormously realistic characterizations of these musicians. The artists play the well-known Sonata a-moll for flute solo, which belongs to K.F.E. Bach's creative pen. The masterpiece solo, most likely, was written by famous composer at the beginning of the second half of the 18th century and devoted to flutist-amateur, music lover, king Friedrich II.

This composition for flute solo consists of the three parts united as the musical cycle solo. The all three sections have brightly expressive the improvisational characterization.

Interestingly, that solid tradition of performing the flute sonata solo by contemporary flutists represents the correlation of the masterpiece's musical parts as quick – slow – quick. Nonetheless, according to the K.F.E. Bach's compositional basement of this musical creation, the masterpiece begins from slow section Adagio, after it artist-flutist performs next two parts in tempo Allegro. This fact is explained by huge probability of the dedication underlined sonata solo to Friedrich II, which had to realize of the technologically sensual, physiologically performing connections with academic instruments into his beginning of scenically single, artistically practice playing solo.

The ascending octave on the active proportion of the primary tact with further interval-second ascend of melody's movement opens of the first section Adagio. Underscore, that ascending octave has had the uniting significance and correlated with large-scale of emotionally-will actions (concerning traditional artistic semantic of musically-intonation figures from the middle of the 18th century). The brilliant example of chaconne is represented by wide three-portion's pace with two-tact's intonation-melodious foundation into the descending movement sounds to the first octave. Slow, concentrated-stated character makes the majestically solemn and monumental atmosphere. Pauses (eighth, sixteenth, thirty-second) generate the concentrated sensation of the action's importance and grandiosity.

Emphasize, that ascending intonations with wide interval connections (as a rule the uniting sixths and sevenths) have particular artistic-content significance. They reproduce grandiosity, peculiar monarch majesty and authoritative importance of the soloist-king's position.

The energetic second part of this composition for flute solo is bright contrast to solemn majesty from the first section of the sonata. Resolute character of the melody constructs on the basement of the incomplete tact, which actively reproduces of the artistic process from specialized intonations of gavotte dance. The sounding of the well-known dance is formed by impetuous, short second and third musical correlations of sounds, at the rhythmic graduations of an eighth and two sixteenths. The solid significance of this tune-symbol makes amazingly bravura, emotionally cheerful atmosphere.

The particularity of tempo for second part of the sonata is defined as the tendency to quickly speeding up for movement of melody in tempo Allegretto, but not amazingly accelerating Allegro (from the famous redaction of the masterpiece by renowned flutist, teacher and scientist Yu. Dolzhikov) [3]. The third section of the flute composition solo by K.F.E. Bach is evidence of above mentioned – filled actively pulsing rhythm, lambent gigue.

Ascending melody on the sounds of tonic triad in further second continuance (figure anabasis) correlates (concerning this musically artistic context) with idea of victory, absolutely complete claiming of king influence, monarch state.

Thereby, the sequence of the parts for this flute composition solo must construct to the next orderliness namely Adagio (I p.) – Allegretto (II p.) – Allegro (III p.), which is approved by the result from the awareness of general amplitude concerning masterpiece's tempo development. Herewith, emphasize that tempo contrast the each of sections keeps of the readable, precise graduations.

The completion of this sonata for flute solo into the rhythmic basement of three proportions is certain segment of the musical, emotionally content significance for the composition. "Universality of two proportional rhythmic creations is associated by various authors with motor of a pace. The three proportions are achievement of other rhythmically motor structures from the poetic-syllabically lineage, which are represented into poetry different nations, but which received an autonomy to the meta-rhythmic quality only in European" [9, 13].

Accentuate, that melodious and compositionally structure particularities of the sonata a-moll for flute solo by K.F.E. Bach, having the common sides with instrumental Suite of the first half of the 18th century, are characterized by certain similarity of melodious symbols concerning masterpieces of those times.

Undoubtedly, in course of time, the interpretations of musical intonations purchased the corresponded contently artistic gradations however, their characteristic foundations, an expressive peculiarity stayed unchanging.

Conclusions. Now then, summing up above mentioned underline, that internal, deeply-individual world of person, concrete separately delineated man with your habits, certain construction of life, its events, bright and multicolor palette of daily existence have important significance for development of music for wind instruments solo of the underscore period. Emphasize, that improvisational characterization of the solo musical writing is predominating. But, unfortunately, there are amazingly few the examples of the scenically single performing on wind academic instruments in the classicism epoch. The main cause of the musically historical position concentrates in the artistic aesthetics of the represented period. The classical creative thinks claimed primarily ideality of form and lambent performing mastery to the opposition, the artistic competitiveness, as a rule, with academic orchestral group.

Subsequently, the great accomplishments of the scenically single performing on wind academic instruments, in which individual spirit of the worldview by personality, underscore, from period antique world, Middle Ages and from times of musical baroque, stayed, in the large extent, so called "conserved" in the epoch of musical classicism. The stage single performing on wind academic instruments was aside from the artistic events concerning the European musically instrumental culture of the classicism epoch.

Prospect. The period of musical romanticism composes the perspective segment for the further scientific investigations of music solo for wind academic instruments from the point of view the musically historical panorama. The romantic instrumental-ensemble academic practice had the essential contradistinction to the scenically single performing on brass and woodwind professional instruments.

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