

Oleksandr Oleksienko

Candidate of Art Studies (Ph.D.), Prof., Dean of the
Vocal and Conducting Department, Ukrainian National
Tchaikovsky Academy of Music

Олександр Олексієнко

Кандидат мистецтвознавства, в. о. професора кафедри
оркестрового диригування та інструментознавства,
декан вокального та диригентського факультету НМАУ
ім. П. І. Чайковського

e-mail: alex_dek@ukr.net | orcid.org/0000-0003-1658-3231

Music and Performance by the *Dzherelo* Instrumental Chamber Quartet

Timbral Unity and Instrumentation Features

Музично-виконавська творчість камерно- інструментального квартету «Джерело» темброва єдність та специфіка перекладень

Abstract. The paper studies the specifics of the timbre component of the ensemble performing (mixed ensemble), and its realization in the timbre-dynamic mixed interpretation in the arrangement of classical repertoire by the instrumental chamber Dzerelo quartet of the National Philharmonic of Ukraine.

As for the ensembles varying in timbre, in the context of the style of their musical repertoire, the concept of creative instrumentation emerges. That points out to the main function of the musical stylistics—rediscovering the original piece, with new accents put on the extent of reinvention, its quality, and composer's creative design.

Arrangement in music deals with the finished piece, and that constitutes its main difference from the original process of composing. Transcription for other instruments differs from the related processes not only with its conscious nature but also with the integrity of both arranged work and the original. The paper analyses the arrangement of the String Sonata No. 6 by Gioachino Rossini. Based on the stable intonation and formative means, interpreting performers experiment with the potential flexibility of music. Therefore, the final version of the musical piece may be named not so much a “composer's work” but a “performer's work.”

Keywords: arrangement, instrumentation, transcription, ensemble, Dzherelo quartet, domra, accordion, bass kobza.

Problem statement. Modern-day performance practice of a folk instruments ensemble implies creative experimentation based on the transformation of the expressive range of traditional folk instruments. Such endeavors form new, heterogeneous ensembles, broaden their repertoire and make it more complex as a result of transcription of the musical works of historical styles, notably of the classical, Romantic era. In this context, the original concept of the arranger enables to produce timbrally justified reality of interpretation of the musical piece, previously not intended for these instruments. The focus on the timbre component of the ensemble performance and its realization in a timbrally dynamic mix interpretation of the arrangements of the classical repertoire by the instrumental chamber band Dzherelo of the National Philharmonic of Ukraine makes the research question of this study.

The aim of the paper is to analyze arrangements for the ensembles in which instrumental timbres vary based on the experience of the Dzherelo quartet (domras, accordion, bass kobza).

Results and discussion. It should be pointed out that ensemble difficulties of heterogeneous ensembles are solved

in two dimensions. The first one is ensemble scoring—the complex of means that enables the unity of harmonic style. The second one is performer's prowess (Smirnova, 2019, p. 57). While analyzing the scores of the musical works for the ensembles in which instrumental timbres vary, certain historically entrenched timbral guidelines may be traced. In such bands these guidelines are motivated with performing activity of the ensemble, with the level of performing prowess, academic environment of the band, etc. While writing the original musical pieces for the heterogeneous ensembles, composers are primarily driven by the idea to create a unified, harmonious sound that is possible if the instruments varying in tessitura are combined. This enables using all the registers and forming a full-toned ensemble.

A growing body of literature has examined this problem, including the studies by Mykola Davydov (1977), Oleksandr Zharkov (1994), Iryna Polska (2010), Dmitry Blagoy (1979), Iryna Smirnova (2019), etc.

It should be noted that in musical theory and practice there are established sound perceptions about the timbral and dynamical load of the musical piece. In fact, they

constitute our general idea about the style image of certain era (Blagoy, 1979, p. 22).

Dzherelo is a quartet with the instruments varying in timbre and organology. The instruments of the band have varying technical and expressive potential, however, the inherently natural manner of timbre and style, moderation, harmoniously weighted sound perspective, as well as the unity of the ensemble enable to grasp the composer's idea and create a convincing interpretation. In Dmitry Blagoy's opinion, such interpretation is shaped with the following factors: polytimbral sound and incorporation of each part in the integral whole. Polytimbral natural manner of interpretation, in his account, depends of the instruments comprising the ensemble (Blagoy, 1979, p. 22).

Oleksandr Zharkov in the context of style field of the musical repertoire of the heterogeneous ensembles considers creative instrumentation to be an important concept that points out at the main function of musical stylistics—on the rethinking of the original work, with the respective accents on the level, quality of updating, and the original idea of the composer. Arrangement deals with the completed, finished score. Zharkov emphasizes that this is its main difference from the original piece. Transcription for other instruments differs from the related processes not only with its conscious nature but also with the integrity of both arranged work and the original.

Thus, instrumentation becomes a creative interpretation, a specific new version of the original musical work, "... where the piece acts like a certain intonation and semantic model; its components that lose the initial integrity undergo reinvention and reinterpreting to a certain extents, eventually gaining some new integrity" (Zharkov, 1994, pp. 6–7). Therefore, instrumentation in music means transforming the musical piece on the basis of entire or partial use of the elements of the original work captured in its score (Zharkov, 1994, pp. 6–7).

In its meaning and performing, instrumentation may be categorized in two types: made by the composer of the original musical work or by other arrangers. The arrangers' instrumentation is marked with the prevalence and reinterpretation of the original musical material. It becomes a new version of the composer's score that is nevertheless built on the premises of the original. In performing, interplay between the original and instrumentation may reach certain extremes when arrangement becomes a new musical piece by the arranger. In music, an extensive system of genres is an important trait of the arrangements: instrumentation, adaptation, version, transcription, loose adaptation (Zharkov, 1994, p. 8).

Instrumentations of the classical pieces by the Dzherelo quartet cause certain modifications of expressive and texture range of the folk instruments and contribute to improving the prowess of the performers. Instrumentation for the folk instruments of the ensemble approximates such interpretations to the classical interpretations for the original instruments.

In this regard, certain trends should be outlined in the concert performance of the quartet. Firstly, the analysis of the scores of the repertoire pieces of the classical

era proves the existence of certain historically entrenched timbral priorities. For instance, in instrumentations of the classic sonata forms, there may be traced a clear tendency in prioritizing certain forms of performing and respective techniques and timbre components by the Dzherelo members. Secondly, the choice of the piece, as well as the instruments for the quartet is guided by various factors: adequacy of the composition of the ensemble and adaptations of technique and expressive means of the previous historical styles to the performing potential of the quartet; members' prowess; communicative component—the target audience of the concert program.

Another significant component of performing is consistent sound that is achieved in the Dzherelo quartet by combining the instruments varying in tessitura. This enables to use the broad register range of classical texture and creates a full-toned ensemble that convincingly conveys the stylistics of the musical works of classical and Romantic era.

The ensemble includes the instruments of middle and low tessitura that corresponds to the established academic vision of the classical musical instrumental chamber culture. Combination of two domras, bass kobza, and accordion enables reintonating, reinterpreting the timbers of the classical instruments; thus, a vivid timbral heterogeneity of interpretation on the basis of harmonious consistent sound emerges. This causes not only the special timbral coloring of the ensemble's instruments but also the parameters of expressiveness and technique varying from case to case: flexibility and movement, range of dynamics, uniformity of sound in all the registers of the ensemble interpretation.

Organology of domras and bass kobza in the quartet, as well as of the accordion defines the range of functions of these instruments in the ensemble interplay. First and foremost, it is the functions of melody, counterpoint, duplicating (in a given interval), accompaniment figures, pedal, and bass. This, despite all the differences in organology, brings these instruments closer. At the same time, the analysis of the scores of the musical pieces performed by the Dzherelo quartet demonstrates that incorporating the accordion was motivated not with the desire to make this instrument a "meaningful core" of the ensemble but to produce a full-toned sound as the one of the classical string or piano ensembles. Transcription of the String Sonata No. 3 in C Major by Gioachino Rossini is illustrative of that. Notably, Rossini wrote virtuoso instrumental parts that required a high level of performer's technique and professionalism. In addition, Rossini treated performers as the theatrical personages, imposing certain traits on each of them. For instance, the bass part is flamboyant and comical. This is a basse bouffe of sorts, or a comic bass.

The instrumentation by Yevheniia Cherkazova for the Dzherelo quartet preserves the original composer's idea—virtuosity of the bass line. In turn, accordion in this instrumentation compensates the lack of full-toned ensemble of strings in comparison to the original musical piece. Therefore, it may be concluded that accordion makes not a key instrument but an equal participant in the ensemble.

The functions of the accordion are manifold, yet most often they are aimed at creating a full-toned string ensemble that fills all the registers.

In such a function, the mission of the accordion is significant and its incorporation in the ensemble to a certain extent results in a specific configuration, correlation of the parts, influences the ensemble's texture and ensemble performing technique. In this case, the accordion is interpreted as an instrument related to the bow and wind instruments, creating stable timbral combinations with them. In the context of sonorous timbre, the ability of the accordion to produce harmoniously solid sound with the other instruments demonstrates the lability of the timbre of this instrument. Hence, the functions of the accordion in the Dzherelo quartet schematically may be defined as equal to other instruments, leading, and subordinate. As for the subordination of the accordion to the other instruments, this function may be noticed predominantly in the "accompanying" pieces often included in the concert programs of the ensemble.

This trait allows to interpret the accanrdion as a accompanying, subordinate partner that, along with the domras and bass kobza, enables the realization of the solo parts by creating a harmonious textural canvas, layered with the accordion part or voice.

In-between these types, there exist numerous opportunities for various solo timbres and combinations of timbres. However, that is this musical work/model—its style, genre, stylistics—that channels the types of timbral combinations, timbral groups, and defines more or less established, academic choice of instruments for the ensemble in order to perform, for example, a classical repertoire. In this context, the adjective "classical" applied to art music gets a broad interpretation in the traditional perception of style discourse. The main aim of the instrumentation genre is to reveal the creative potential of the musical piece, the concept of which may be transformed for the other forms and genres by consciously changing its expressive means and adapting them to the phonically different sound. Thus, instrumentation means viewing the musical piece from a different angle. Hermann von Keller notes, "no one may prohibit a composer to implement his creative concept in the various variants of the form" (Keller, 1948, p. 66).

The semantics of transcription, one of the main components of instrumentation, implies that it is a musical piece with a relatively independent artistic meaning. In a broader sense, transcription is an arranging technique, a random adaptation of the musical work in the virtuoso style, like the fantasy of a paraphrase.

Mykola Davydov (Davydov, 1977, p. 14–15) notes that the arranger is also a performer and interpreter who has a better knowledge of the instruments the instrumentation is meant for. Only under those conditions, the entire process becomes a creative rethinking of the musical sense of the original musical work. Oleksandr Zharkov concludes that instrumentation is an interplay of systems, i. e. an interplay of two minds, styles, stylistics (Zharkov, 1994, p. 7). The arranger of the new version includes his own understanding

to the piece, incorporating and fulfilling his style and stylistics. Arranger also adds his era in the instrumentation. The cultural requirements of the eras largely define the arranger's concept (as well as his style).

Every historical period has its distinct correlation to the original and perception of it, enriching the original score with the aesthetics of the contemporary time, analyzing the "hidden" senses in a modern understanding. In musical instrumentation, the "error of interpretation" that is possible in literature is transformed in the issue of merging of the styles, of the problem of right intonation, of the new context being true to the original. The concert musician fulfills the original concept differently, applying his own perception of the world, his thinking, individual view of the original musical work. In musical instrumentation, the attitude to rethinking the original is crucial. Turning to the existing musical piece is motivated with its new interpretation, new intonating. The extent of the reinvention may vary: from the arrangement for the instruments, which were not intended in the original, and up to the profound transformation of the overall concept of the work.

Mykola Davydov states that the definition of the main principles of instrumentation should be grounded in the interplay of the factors resulting from the essence of musical art, i. e.: (a) stability of the structural elements and senses of the music, mobility of the means of their realization; (b) the difference between the functions of timbre in various works and in the related areas of concert performance; (c) mutual influence with the performance art of the related fields on the basis of the intonation nature of music; (e) individual, creative nature of interpretation in performance and transcription.

In turn, the creatively mature instrumentation master enriches the original piece with the new expressive means inherent to the instrument the instrumentation is made for.

The choice of the material for instrumentation is defined by the similar sound of the instruments (organ—bayan, violin—domra, etc.), mutual permeation of the various types of melodic, of how the instruments "fit" one another or certain music.

Unquestionably, in the realization of the author's concept performers aim at achieving the overall unity of the piece, and their interpretation contributes to that. Based on the stable intonation and formative means, interpreting musicians experiment and test the potential of mobility of such music. The final performers' version of the musical piece may be labeled not so much a "composer's work" but a "performer's work" as well.

When starting the instrumentation process, the artist, in the first place, should "hear" the musical work in the new instrumental realization.

The main principles of instrumentation constitute a complex of means comprised of a number of components:

1. Preserving the style and genre traits of the original piece in the new timbral reality amid inevitable modification of texture, correlation of registers, and often even the accents. The urge to achieve a better sound of instrumentation should

not lead the arranger away from the imagery of the original. One should rethink the means of realization of the original piece while preserving the general idea of the latter.

2. The closest approximation of the instrumentation's phonics to the one of the original, along with the new timbral quality and performing technique.

3. The relevant interpretation of the instruments' characteristics. This principle is achieved by the following means: adjusting the musical texture by making it more dense or thin, rethinking the accents of the original, conveying pedaling with the means of the accordion, transforming the elements of texture, adding polyphony to the musical canvas, etc.

4. Performing convenience that allows concentrating on the realization of the performing plan.

The broad performing range of the instruments contributes to the significant interest in heterogeneous ensembles. Iryna Polska offers a classification of chamber ensembles according to their timbral and acoustic uniformity or contrast and based on the genre differentiation of heterogeneous, homogeneous, and monotimbral ensembles. The first category is comprised of heterogeneous ensembles (with the instruments varying in performing methods and sound-producing, for instance, string ensembles with piano). The second category—homogeneous ensembles (with the instruments similar in performing and sound-producing, i. e. exclusively string or wind ensembles, ensembles with two or more pianos). As for the third category—the ensembles of various performers playing one instrument (its predecessor being a one-piano ensemble, notably the piano four hands) (Polska, 2010).

Dzherelo quartet is a heterogeneous ensemble comprised of the instruments varying in how they are played and in sound-producing (domras, accordion, bass kobza). As the members testify, the quartet was formed in 1992; this year was also marked with extensive touring, successful creative activity, and their affiliation with the National Philharmonic of Ukraine. At the present time, the musicians continue touring around Ukraine and abroad. Over the years, the ensemble toured Italy, Germany, France, Greece, Georgia, etc. Yevheniia Cherkazova, a People's Artist of Ukraine, is the founding leader of the band. Other members are Vitalii Vidmidnyi, Honored Artist of Ukraine (domra); Volodymyr Levytskyi, Honored Artist of Ukraine (domra); and Oleksandr Oleksienko, Honored Artist of Ukraine (bass kobza).

Analyzing the significant body of repertoire, the broad range of performed musical works should be stressed: it includes both the classical pieces (symphonies, sonatas, concertos) and vivid works of contemporary music (original

experiments, accompaniments, unique and creative arrangements of songs and dancing genres, etc.). In recent years, the style scope of the works for the mixed ensembles has been enriched; this contributes to the "reinvention" of folk instruments.

The levels of internal interplay within the ensemble are linked to many aspects of joint functioning of the partners based on the social, psychological community of interests and goals, mutual understanding, support, unity of the band, and a certain biological sense of "kinship" of the members.

In Dzherelo, the leading functional and structural models of interplay within the ensemble are a balanced dialog (polylogue) of four expressive personalities and an integrating "monoensemble" based on conveying the holistic understanding of the style picture of the performed piece by all the performers. The main semantic and role models of the communication within the ensemble function on the level of friendly discussion, group rehearsal, dramatic conflict, and common understanding of its core.

Notably, the vast majority of instrumentations for the quarter is arranged by the leading accordion performer, Yevheniia Cherkazova, Professor of the Department of Bayan and Accordion of the Ukrainian National Tchaikovsky Academy of Music. Other arrangements and orchestrations are authored by Volodymyr Levytskyi, Vitalii Vidmidnyi, and occasionally by Oleksandr Oleksienko.

Conclusions. To sum up, the specifics of instrumentation for the mixed ensembles is entirely subordinated to the one permeating idea of enriching the imagery and senses of the performed work. This contributes to development and realization of the basic composer's concept of the musical piece, adds performer's interpretation, and defines the modification of expressive and textural means of the folk instruments.

By turning to a certain musical work, performers actualize both the role of its musically formative features (the formative elements, the links between the imagery of the work and its structure, individual interpretation of the form chosen by the composer, unique features, and composer's achievements) and the interconnections between the expressive means of the timbral palette (melodic, harmony metro-rhythm, tempo, agogics, nuances of dynamics, timbral scale, ways of sound-producing, features of intonation and accents, etc.). For years, acknowledgment of all the components of the composer's idea enables the Dzherelo quartet to convey the composer's idea in its full complexity, producing a convincing, highly professional concert interpretation performed both in Ukraine and abroad.

References

1. Blagoy, D. (1979). *Iskusstvo kamernogo ansamblya i muzyikalno-pedagogicheskiy protsess* In Adzhemov, K. (Ed.) *Kamernyyi ansambl. Pedagogika i ispolnitelstvo: sb. st.* (pp. 5–31). Moscow: Muzyka. Part. 1.
2. Davydov, M. (1977). *Teoretychni osnovy perekladennia instrumentalnykh tvoriv dlia baiana* [Theoretical foundations of arrangement of instrumental musical works for bayan]. Kyiv: Muzychna Ukraina.
3. Keller, H. (1948). *Die Orgelwerke Bachs*. Leipzig: C. F. Peters.
4. Polska, I. (2010). Kamernyi ansambl: fenomenologiya zhanru [Chamber ensemble: Phenomenology of a genre]. *Naukovi zbirky Lvivskoi natsionalnoi muzychnoi akademii im. M. V. Lysenka*, 24, 4–14.
5. Samoliuk, V. & Luzan O. (2017). Baian v konteksti muzychnoi kultury XX stolittia [Bayan in the context of musical culture of the twentieth century]. *Molodyi vchenyi*, 10, 331–335.
6. Smirnova, I. (2019). Zmishani kamerno-instrumentalni ansamblі v naukovomu dyskursi: do problemy zhanrovoi spetsyfyky ta typolohizatsii [Mixed instrumental chamber ensembles in theoretical discourse: On the issue of genre specifics and typology]. *Tradytzii ta novatsii u vyshchii arkhitekturno-khudozhnii osviti*, 6, 53–58.
7. Zharkov, O. (1994). *Khudozhnii pereklad: problemy i rishennia* [Musical arrangement: Problems and solutions] [Candidate dissertation summary, Ukrainian National Tchaikovsky Academy of Music].

Література

1. Благой Д. Искусство камерного ансамбля и музыкально-педагогический процесс // Камерный ансамбль. Педагогика и исполнительство: сб. ст. / ред.-сост. К. Х. Аджемов. Москва: Музыка 1979. Вып. 1. С. 5–31.
2. Давидов М. А. Теоретичні основи перекладення інструментальних творів для баяна. Київ: Музична Україна, 1977. 120 с.
3. Жарков О. М. Художній переклад: проблеми і рішення: автореф. ... канд. мистецтвозн.: 17.00.02 / Київська державна консерваторія імені П. І. Чайковського. Київ, 1994. 21 с.
4. Польська І. Камерний ансамбль: феноменологія жанру // Наукові збірки Львівської національної музичної академії ім. М. В. Лисенка. 2010. Вип. 24. С. 4–14. URL: http://nbuv.gov.ua/UJRN/Nzlnma_2010_24_4 (дата звернення: 18.08.2021).
5. Самолюк В. М., Лузан О. В. Баян в контексті музичної культури ХХ століття // Молодий вчений. 2017. № 10. С. 331–335. URL: http://nbuv.gov.ua/UJRN/molv_2017_10_79 (дата звернення: 09.09.2021).
6. Смірнова І. В. Змішані камерно-інструментальні ансамблі в науковому дискурсі: до проблеми жанрової специфіки та типологізації // Традиції та новації у вищій архітектурно-художній освіті. 2019. № 6. С. 53–58.
7. Keller H. *Die Orgelwerke Bachs*. Leipzig: C. F. Peters, 1948. 120 s.

Олексієнко О.

Музично-виконавська творчість камерно-інструментального квартету «Джерело»: темброва єдність та специфіка перекладень

Анотація. У статті проаналізовано специфіку тембрової складової ансамблевого виконавства (ансамблю змішаного типу), а також його реалізацію через темброво-динамічний мікс інтерпретації у перекладеннях класичного репертуару на прикладі творчої роботи камерно-інструментального квартету «Джерело» Національної філармонії України.

Саме в контексті стильового поля музичного репертуару темброво-неоднорідних ансамблів виникає поняття художнього перекладу, що вказує на головну функцію музичної стилістики — переосмислення оригіналу, де акцентується міра, якість оновлення і творчий задум композитора.

Музичне перекладення є вже завершеним при готовому нотному тексті — у цьому полягає його головна відмінність від оригінального тексту. Від споріднених процесів перекладення відрізняється не тільки свідомим і осмисленим характером, але й цілісністю як самого нотного твору, так і оригіналу. У статті проаналізовано перекладення Сонати для струнного квартету До мажор Дж. Россіні. Спираючись на стабільні інтонаційні і формотворчі засоби, саме музиканти-інтерпретатори вдаються до творчого пошуку і апробації мобільних ресурсів такої музики. Підсумкову озвучену виконавську версію музичного твору можна назвати вже не тільки «твором композитора», а й «твором виконавця».

Ключові слова: перекладення, ансамбль, квартет «Джерело», домра, акордеон, кобза-бас.

Стаття надійшла до редакції 17.09.2021