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CYCLICALITY AS MEANS OF CONCENTRATING THE ARTISTIC AND PERFORMING ABILITIES OF A SAXOPHONIST («Manhattan skyline» by O. Calmel)

The purpose of this scientific article is acquaintance with the work of O. Calmel "Manhattan Skyline" from the standpoint of cyclicity. The article analyzes the relationship between cyclicity, artistry and performance features in works for saxophone accompanied by a concert band or a wind orchestra (based on the example of O. Calmel's concert "Manhattan Skyline"). Research methods. For a detailed study of the selected topic, an
integration methodology is used, which combines historical, theoretical, comparative methods of scientific knowledge. The scientific novelty of the presented article is that for the first time in domestic musicology the phenomenon of cyclicity is considered on the example of a work for saxophone accompanied by a concert band. Conclusions. Defined as a cyclic form concentrates, crystallizes and dynamizes the expressive capabilities of the saxophonist in the works for saxophone with concert band. The essence of the concept of cyclicity, its historical origins and ways of its genesis are substantiated. It is clarified how this phenomenon ensures the presence of specific characteristic attributes in the work. The bright aspects of the work, which are characterized by their connection with cyclicity, are singled out. In particular, it is improvisation. The peculiarities of this type of music-making, its origin and role in the formation of performance on academic wind instruments, as well as its place in the modern academic tradition are clarified. A number of performance techniques and effects that serve as a business card of modern academic saxophone performance were also described. The introduction of a relatively new instrument for wind orchestra, namely the piano, came under the spotlight. A combination of saxophone and piano timbre, as a part of the overall orchestral texture, provides new timbre and color characteristics.

The key words: cycle, cyclicity, saxophone, concert band, wind orchestra, performance effects, improvisation, Olivier Calmel.

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Циклічність як засіб концентрації художніх та виконавських можливостей саксофоніста («Manhattan skyline» О. Калмеля)

Мета статті – знайомство з твором О. Калмеля «Manhattan skyline» з позиції циклічності. У статті проаналізовано взаємозв’язок циклічності та художньо-виконавських особливостей у творах для саксофоні в супроводі духового оркестру (на прикладі концерту О. Калмеля «Manhattan skyline»). Методи дослідження. Для детального вивчення обраної теми використовується інтеграційна методологія, яка поєднує історичні, теоретичні, компаративні методи наукового пізнання. Наукова новизна презентованої статті полягає в тому, що у вітчизняному музикознавстві вперше розглядається феномен циклічності саме на прикладі твору для саксофоні у супроводі духового оркестру. Висновки. Визначено як циклічна форма концентрує, кристалізує та динамізує виразові можливості
саксофоніста саме у творах для саксофона з духовим оркестром Обґрунтовано сутність поняття циклічності, його історичні витоки та шляхи його генезису. З’ясовано, як означений феномен забезпечує наявність у творі специфічних, характерних атрибутів. Виокремлено яскраві аспекти твору, що характерні своїм зв’язком із циклічністю. Зокрема це імпровізація. З’ясовано характерні для цього виду музикування особливості, її походження та роль у становленні виконавства на академічних духових інструментах, а також її місце у сучасній академічній традиції. Також було дано характеристику низці виконавських прийомів та ефектів, що слугують візитівкою сучасного академічного саксофонного виконавства. Під прицілом уваги опинилось впровадження відносно нового як для духового оркестру інструменту, а саме – фортепіано. З’ясовано, що поєднання тембу саксофону та фортепіано, як частини загальної оркестрової фактури, надає нові темброво-колористичні характеристики. Окрім цього дане тембральне сполучення може поліпшувати баланс партій соло та акомпанементу, що позитивно відображається на вирішенні художньо-образних задач, котрі є найголовнішими завданнями музичного твору.

Ключові слова: цикл, циклічність, саксофон, духовий оркестр, виконавські ефекти, імпровізація, Олів’є Калмель.

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Цикличность как средство концентрации художественных и исполнительских возможностей саксофониста («Manhattan skyline» О. Калмеля)

Цель статьи – знакомство с произведением О. Калмеля «Manhattan skyline» с позиции цикличности. В статье проанализирована взаимосвязь цикличности и художественно-исполнительских особенностей в произведениях для саксофона в сопровождении духовного оркестра (в примере концерта О. Калмеля «Manhattan skyline»). Методы исследования. Для детального изучения темы используется интеграционная методология, которая сочетает исторические, теоретические, компаративные методы научного познания. Научная новизна представленной статьи заключается в том, что в отечественном музыковедении впервые рассматривается феномен цикличности именно на примере произведения для саксофона в сопровождении духовного оркестра. Выводы. Определен как циклическая форма концентрирует,
крystalлизует и динамизирует выражению возможности саксофониста именно в произведениях для саксофона с духовым оркестром. Обоснована сущность понятия цикличности, его исторические истоки и пути его генезиса. Выяснено, как определенный феномен обеспечивает наличие в произведении специфических, характерных атрибутов. Выделены яркие аспекты произведения, характерные своей связью с цикличностью. В частности, это импровизация. Выяснено характерные для этого вида музицирования особенности, ее происхождение и роль в становлении исполнительства на академических духовых инструментах, а также ее место в современной академической традиции. Также было дана характеристика ряде исполнительских приемов и эффектов, которые служат визитной карточкой современного академического саксофонного исполнительства. Под прицелом внимания оказалось внедрение относительно нового как для духового оркестра инструмента, а именно – фортепиано. Установлено, что сочетание тембра саксофона и фортепиано, как части общей оркестровой фактуры, предоставляет новле темброво-цветовые характеристики. Кроме этого данное тембральное соединение может улучшать баланс партий соло и аккомпанемента, что положительно отражается на решении художственно-образных задач, которые являются главной задачей музыкального произведения.

**Ключевые слова:** цикл, цикличность, саксофон, духовой оркестр, исполнительские эффекты, импровизация, Оливье Калмель.

**The setting of the problem.** Works for saxophone accompanied by a concert band (wind orchestra) are a relatively young phenomenon in the musical space, and therefore they have not yet been sufficiently and comprehensively studied by musicologists. Due to the fact that the above works are interesting for performers and in demand by listeners, there is a need for detailed research and justification. One of the aspects that characterize these works is their belonging to the cyclicity, in the sense of cyclical forms and their modifications and as a consequence of the influence of cyclical on the concentration of artistic and performing abilities of the saxophonist. The real development and heyday of works for saxophone and concert band occurs in the late twentieth century, which chronologically coincides with the general rise of world academic saxophone culture and the direction of the music for solo instrument with concert band. Being the pinnacle of orchestral culture, works for saxophone accompanied by a
concert band (wind orchestra) of the twentieth century and the beginning of the XXI century are of scientific interest, which confirms the need to address this topic. Given the great interest in works for saxophone accompanied by a concert band by performers and the lack of domestic musicology research focused on this topic, its relevance in today's cultural and artistic thought is undeniable.

**Literature review.** Works for saxophone accompanied by wind XX - early XXI centuries have already become the subject of study of English musicologists J.D. Wallace [11], K. Retty [10], K. Jenkins [9] and the Russian S. Kirilov [5], the latter of which in his doctoral dissertation on M. Gottlieb, resorted to comparative analysis, but ignores the cyclical nature, limited mainly to their superficial or narrowly descriptive nature.

The purpose of the article is to prove that the expressive and artistic potential of works for saxophone and brass band is connected with the use of composers of certain cyclic musical forms.

The object of research is works for saxophone accompanied by a concert band (wind orchestra) of composers of the XX – early XXI century, and the subject – the peculiarities of the interpretation of cyclic forms and their relationship with the concentration of artistic and performing abilities of the saxophonist.

Presenting main material. The history of cyclical instrumental works dates back to the 16th century. The first cyclical works were suites. They mainly consisted of dances popular at that time and had an applied character, served as a musical accompaniment to court events. These are piano, lute, violin, cello suites. A little later a sonata and a concert appear. Works for saxophone accompanied by a brass band in which cyclicity is essential are primarily concerts, so first of all, we are interested in the concert and its genesis and characteristics in this area of music.

As D. Maksymenko remarks: «The first sprouts of the concert genre can be seen in the days of the late Renaissance in the Venetian school (second half of the 16th century). Venice at that time was one of the most important European cultural centers» [7]. The most important feature that testifies to the tendencies of concert life in the Renaissance era is the increase in the prevalence of secular origins (even in church genres) in the increase of figurative horizons and the attraction to instrumental forms. At that time, there was a tendency among Venetian artists to merge the categories of secular and spiritual, which was accepted by the leaders of the then clergy surprisingly humanely and indulgently. Thus, there was no
significant difference between the motet, the spiritual motet, the madrigal and the instrumental piece in Venice at that time.

The Renaissance and later the Baroque era are characterized by the rapid flourishing of instrumental music, the emergence of new genres. At this time, great scientific discoveries are being made, technical progress is being planned, and this does not bypass the musical sphere. Instruments are being developed and improved, the technical capabilities of musicians are being improved, and consequently the level of artistic and expressive capabilities is growing. The concept of "virtuoso" appears, is a performer who perfectly and perfectly masters all the possibilities of his instrument and is able to use it to convey the subtlest and most diverse nuances of musical works. All this became the basis for the emergence of the concert genre, which aimed to demonstrate the full expressive potential of the soloist as opposed to the orchestra. The latter, thanks to the overall performance development, has also greatly expanded its performance characteristics. The composers of that time wanted to embody as many images and characters as possible, so they used the principle of cyclicity to unite several figurative spheres united by a common idea. All this harmoniously crystallized into the classic three-part form of the concert, where the first part is fast, the middle part is slow and the third part is fast. Eventually, over time, this compositional structure changed, but the principle of contrast remained to this day. As Demeshko points out: "such humanitarian attributes as "contradictions", "conflict", "overcoming", "joy of joining", "catharsis" etc. become stable attributes of the sonata-cycle, beginning with the works of the Viennese [4]. Thus, the authors of the twentieth century, namely, composers who wrote for the saxophone accompanied by an orchestra preferred to embody various figurative spheres, and raise large-scale issues in their works. Thus, they had to resort to the principle of cyclicity, in order to concentrate artistic and figurative characteristics in their works.

Among the composers of the XX – early XXI centuries, who turned to writing music for saxophone and wind orchestra, marked by cyclicity, the following should be noted: P. Gilson Concerto for alto saxophone and orchestra, P. Creston Concerto for alto saxophone and orchestra, G. Kalinkovich Capriccio Concerto on a Theme by Paganini, M. Gottlieb Concerto for Alto Saxophone and Orchestra, D. Maslyanka Concerto for Alto Saxophone and Orchestra, J. Mackey Concerto for Soprano Saxophone with Orchestra (brass ensemble), O. Calmel Manhattan Skyline for alto saxophone with wind orchestra, S. Brynt Concerto for alto saxophone with concert band, D. Bourgeois Concerto for alto saxophone with concert band,
M. Elerby Cinnamon concerto for alto saxophone with concert band. Each of the above concerts is unique and interesting in its own way. Composers use cyclicity in concerts, both traditionally and non-traditionally. However, one way or another, cyclicity is a means of concentrating the artistic and performing abilities of the saxophonist and serves as a catalyst for the unifying process of meaning-making.

One of the brightest embodiments of cyclicity in works for saxophone and brass band is O. Calmel's composition "Manhattan Skyline" for alto saxophone with orchestra of wind instruments. This is a large-scale work consisting of seven parts, so the composer uses a non-typical structure. The author calls it a concert. All parts, as well as the whole work, have program names related to the names of the districts of New York (USA). The first part of "Fifth Avenue" has two sections: Maestoso and Presto. The second part of "Time Square" is very close in nature to the first part. The third part of "Central Park" has a contrast to the first two parts of the character, the pace of Largo. The role of the piano is important. It should be noted that the introduction of the piano in a large wind orchestra took place quite recently, in the early XXI century. The use of unison piano and saxophone gives a unique timbre. The piano enhances the sound of the saxophone and promotes a better balance of solo and accompaniment. The fourth part of the "High Line" tempo Alegreto and Presto. The composer uses non-traditional means of expression and various sizes. The fifth part is called "Two Bridges". The beginning sounds at the tempo of the previous part. The sixth part of the "Grand Central Terminal" tempo Allegro, the middle section the tempo Largeto. The seventh part of the "Financial District" tempo Allegro. Thus, despite the seven-part structure, in this composition there is a tendency to the classical structure of the concert, when the extreme parts are mobile and the middle is the lyrical center of the work.

This work is full of many artistic and performing features. One of them is improvisation. The performer must improvise with effects, that is non-traditional means of expression. The composer instructs "effets improvisè`s" (in French - improvised effects) in the sixth part in bars 556-561 and bars 645-649. This means of expression embodied by the author in the work brings the performer closer to the jazz element and the corresponding manner of performance. It should be noted that New York is perhaps the largest and most powerful center of jazz culture in the world, the most prominent jazz performers, namely jazz saxophonists, have lived, recorded and performed on numerous stages of New York jazz clubs. This factor is thus reflected in the work. Another indicator of the affiliation of this part of
the work to the jazz direction is its triples pulsation, which is characteristic of the "swing" style, the basis of traditional ("mainstream") jazz. Each artist prefers to approach this fragment in their own way. Consider two performing interpretations, by Michel Supera and Alexander Soulliart.

A. Soulliart performs in this episode such performance effects as slap and slapped attack, where he uses the open type of the slap - "it is a noisy means of expression, performed by hitting the tongue on the alveoli and the tip of the cane, while covering the valves as in normal game" [1]. "Slap has been used on the saxophone since the beginning of the 20th century and originates from the field of jazz music. On the saxophone there are two types of this technique: 1) open (tongue), has a certain height and different dynamic gradations; 2) closed (labial), without a certain height, in the range of piano, mezzo-piano” [8]. The soloist also performs chords and consonances, which give the performance a specific character of humor and capriciousness. "The use of additional fingers makes it possible to get the sound of dissonant chords”, points out L. Maksymenko [8]. In addition to the use of additional, non-typical fingering combinations, quite often, you should adjust the performance apparatus in a special way, namely the position of the tongue and larynx. As for the effects performed in this episode by the French saxophonist Michel Supera, to whom, by the way, this work is dedicated, he does not perform at all in bars 556-561 no unusual effects. He improvises, but without the use of non-traditional means of expression. By the way, in modern academic music for saxophone you can find examples when the author of the work requires the performer to improvise for some time. For example, it is "Fuzzy Bird sonata" for alto saxophone and piano by Japanese composer Takashi Yoshimatsu, where in the third part, the saxophonist has to improvise in the specified range and gradually move to the highest register of the instrument. Another example of improvisation mentioned in the work is the Concerto "Birds" for saxophone accompanied by a concert band by Japanese composer Toshio Mashima. There is also an episode in which the saxophonist needs to have a variety of sound and noise effects that mimic the sounds that are characteristic of a bird, and must be able to appropriately introduce them into the overall outline of the composition. The art of improvisation has always accompanied performers on wind instruments. This was especially true before the advent of the established sign system of musical notation. As V. Hromchenko notes: "It is in the art of improvisation in the field of solo performance on unanimous wind instruments, ie instrumental monody, that the steps to future periods in the history of wind performance are marked,
marked by the flourishing of concert performance, demonstration of own virtuoso abilities of soloists. In this case, there is a certain paradox: instrumentalism as such tends to polyphony (suffice it to mention the phenomenon of the Aeolian harp), and improvisation in instrumental music contributes to the development of solo performance, in particular on wind instruments" [2]. In addition, an important artistic aspect in the work are the fragments that are close in function to the cadences. Such, for example, is the episode from the first part of bars 40-44, as well as bars 52-58. The composer marks "tres librement" (from French - very freely). These episodes are performed against the background of pedal chords of a woodwind group, saxophones and horns, ie the soloist really has complete freedom of performance, "however, as we know, the cadence is one of the most striking features of the genre of solo instrumental concerto" [9]. The next cadence episode is the beginning of the second part of bars 156-168, again marked "tres librement" and "un peu mysterieux" (from the French – a little mysterious, enigmatic), which gives the episode a mysterious and intense nature.

Another striking feature of this work is the active role of the piano in the orchestra and its interaction with the solo saxophone part. This is especially evident in the third part – "Central park". The piano performs the melody in unison with the solo saxophone, thus creating a timbre tandem, as opposed to an orchestra. Note that due to the fact that the piano is usually on stage at a distance from the soloist, and thus their ensemble acquires a more voluminous, sound. This way of presenting musical material helps to balance the sound of solo and accompaniment parts. In addition to an interesting timbre combination, the introduction of the piano into a concert band (wind orchestra) and combining it with different orchestral groups can improve and facilitate ensemble interaction, as the piano is able to act as a "tuning fork". Thus, in the fourth part of the "High line" starting from bar 374 the melody is set out in a solo saxophone, first clarinet and piano. In three bars the piccolo and horn flute, ie instruments of polar registers and timbres, are added to the mentioned ensemble, but thanks to the piano these register contrasts are smoothed and qualitatively complemented. The audience was already able to approve and appreciate such artistic achievements of the young French composer. Especially successful can be considered the performance of the wind orchestra of the Dnepropetrovsk Academy of Music. M. Glinka within the framework of the international festival "Music without borders" which took place on February 27, 2019 in the walls of the academy. "In the evening concert <> a large wind orchestra
under the direction of Igor Gruzin performed a number of modern original orchestral and solo compositions for trombone (soloist - Professor of Paris conservatory, the famous trombonist Jacques Mauger) and saxophone (soloist Alexander Souliart). World-famous masterpieces of academic wind music, including E. Cook's "Bolivar", S. Hazo's "Seven", the original «Manhattan Skyline» Concerto for saxophone with wind orchestra by French composer Oliver Calmel and other academic original art the works confirmed the kaleidoscopic variety of modern professional music and performing arts" [3]. By the way, the piano part was brilliantly and convincingly performed by a young and talented pianist Olena Malynovska. Of course, the solo saxophone part is full of all possible means of expression, such as expressive, exciting cantilena, or virtuoso, rapid passages, or various syncopated rhythms and a whole palette of strokes. All these means of artistic expression are necessarily related to the fact that the work is cyclical, and therefore must carry many facets, images and hold the attention of the listener.

Cyclical puts before the performer the task of correct, balanced construction of the architecture of the work, because the correct, harmoniously constructed form helps to convey to the listener exactly the true composer’s idea. Since the work of O. Calmel is quite voluminous, this problem of the form of the structure appears relevant and urgent. The correctly constructed form of the work is based on the contrasts and hierarchy of emotionality of different parts. An important factor in this situation is the so-called "cyclic contrast" (according to E. Nazaikinsky) [9]. "This special contrast, as a contrast in the exact sense of the word, in cyclical forms, according to the author, is conditional - it is neutralized by an unregulated pause between parts, a pause <>, associated with a change in psychological attitude. Nazaikinsky understands the term "cyclic contrast" primarily as an indication of its conditionality, and the contrast itself - as an action of the principle of additionality and the mechanism of related associations" [6]. In addition, Nazaikinsky proposes the so-called "theory of modes", where along with the word "mode" are close in meaning the concepts of "character" and "temperament", the choice of which in some cases depends on what feature of the holistic image of music should be emphasized. Based on this, the essence of the cyclic form is their change, which has a secret logic that ensures the unity of the whole. For example, Nazaikinsky calls it "cyclical meaning" [6]. According to Nazaikinsky, modes, characters, and states are the material of changes in a cyclical form, which is not a continuous process and therefore is not regulated by thematic
and intonational factors. For the correct, refined construction of the form it is necessary to define culminating episodes, among them to allocate the main and secondary culminations. This must be done both in each part separately and as a whole work. This work should take place in creative collaboration with the conductor, because the soloist's interpretation alone is not enough to fully perform a concert with an orchestra. The conductor's work on the score is a complex process that is not currently the subject of this article. As for the work of the soloist of his party, for the best he should be guided by two main methods, namely, deductive and inductive methods of work on the work. In addition, "when working on a concert, a saxophonist should clearly define where his part has a leading role, where it is subordinated, and where it has an equal value with the orchestra part" [5].

Conclusions. The saxophone repertoire has been developing quite actively and successfully in recent decades. In particular, this applies to works for saxophone accompanied by a concert band. But since the saxophone is a relatively young instrument, although quite popular, there is still a lack of academic repertoire. The long saxophone was perceived exclusively as a jazz instrument, it was accompanied by a so-called "jazz" stereotype, which influenced the removal of the saxophone from academic music, and thus reduced the interest of composers in this instrument. Therefore, the development of the repertoire, especially due to the appearance of original works, is an extremely important and popular process in both domestic and foreign saxophone community. And one of the effective and artistically convincing means of promoting and disseminating academic saxophone art is cyclic works for saxophone, because a cyclical work is able to carry a more concentrated and crystallized artistic idea. Examining O. Calmel's work "Manhattan skyline" for alto saxophone with wind orchestra, it was found that the expressive and artistic potential of works for saxophone with wind orchestra is closely related to the use of composers of a cyclical, for example in a seven-part work, which has now been investigated. A number of artistic and performing aspects were identified that help to fill this work with expressiveness. The peculiarities of the construction of drama characteristic of cyclic works are also pointed out. Given, so far, not deep enough study of this area of musicology, we see the feasibility of further research in the field of works for saxophone accompanied by a concert band (orchestra), and other solo with a band.

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**НОВІ АСПЕКТИ ПРОГРАМНОСТІ В СУЧАСНІЙ МУЗИЧНІЙ КУЛЬТУРІ**

Мета статті визначити зміни у музично-теоретичному осмисленні програмної музики, які відбулися в англомовному музикознавстві на початку XX ст. та призвели до формування модерної парадигми дослідження програмності. Кінець XIX ст. відзначений кризою романтичної програмності: композитори все більш тяжіють до прихованих програм або взагалі відмовляються від них. У музикознавстві починаються дослідження програмності у більш широкому історичному контексті. Методи дослідження: порівняльно-критичний аналіз та систематизація даних, отриманих з англомовних джерел (у першу чергу з фундаментальних монографій Ф. Нікса та Дж. Крегора); історико-системний аналіз впливу таких явищ, як культурна травма та місця пам’яті, на втілення програмності у меморіальних жанрах сучасної музики; музикознавчий аналіз музичних творів Дж. К. Адамса та Ч. Айвза. Наукова новизна результатів полягає в тому, що вперше в українському музикознавстві на матеріалі монографій Ф. Нікса та Дж. Крегора розглянуто зміни у теоретичному осмисленні принципу програмності та на матеріалі творів Дж. К. Адамса досліджено реалізацію цих змін. Висновки. Сучасні композитори, на відміну від романтиків, які втілювали у програмних творах особисті переживання, звертаються переважно до колективного емоційного досвіду. Це надає поштовх розвитку меморіальних жанрів, які не лише втілюють нові способи реалізації програмності, а