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PERFORMANCE CHARACTERISTICS OF EUGENE GOOSSENS'S CONCERTO FOR OBOE AND ORCHESTRA

Statement of the problem. *The study of the process of development of the concert style of oboe performance is a relevant area of modern musicology, as evidenced, in particular, by the scientific activity of the International Double Reed Society (IDRS) and works of other researchers on the history of the instrument and its repertoire starting with the second half of the 20 century (Bate, 1975; Bartalozzi, 1967; Reeves & Hooper, 1985; Goossens & Roxburgh, 2001). The concept of “concert oboe” is actualized by V. Martynova (2018, 2019) on the basis of the performance art of the 19th – 20th centuries. As for works for oboe of the early 20th century, in particular by E. Goossens, there are a few studies devoted to the development of modern style of the concert oboe (Del Mar, 1984; Lopez-Pelaez-Casellas & Garcia-Herrera, 2019) and to E. Goossens's Concerto (Woodworth, 2016). This determines **the scientific novelty** of this research, which involves genre-style and performance analysis of the Concerto. **The purpose of this study** is to identify typical genre-stylistic and performance characteristics of E. Goossens's composition in the context of the development of the concert style of oboe performance.*

*The **research methodology** is based, first, on the genre and style approach, which is traditional for musicology, in particular, on research on the code of reflexivity (Shapovalova, 2006), and pastoral genre in music (Shapovalova, Chernyavska, Govorukhina & Nikolaievskaya, 2021). Another methodological dimension is related to the positions of analytical interpretation and principles*

of performance analysis (Nikolaievska, 2020), which focus on such elements as form-creation, performance dramaturgy, performance poetics.

Results and conclusions. *The typical genre and stylistic features of E. Goossens' composition refer to the traditions of the romantic concerto (one-movement structure; the presence of a symphonic model of the genre; the use of initial intonation as the main sound symbol of the work; the absence of a single tonal centre; reflexivity; the involvement of pastoral colour as an established image of the instrument). From the viewpoint of performance poetics we have marked the overcoming of the formality of rondeau nature by the continuity of performance form-creation; the presence of such difficulties requiring high performance skills of an oboist as playing of whole-tone scale, high notes and extreme sounds of the registers, polyrhythmic structures, the abundance of virtuoso passages in the composition, the variety of articulation techniques, fast-frequency vibrato, etc., which is crucial in the process of development of the concert style of oboe performance in the early 20th century.*

Key words: *oboe; concerto genre; Eugene Goossens's creativity; performance specifics; concert style; performance analysis.*

Statement of the problem. The process of the development of the concert style of the oboe performance lasted several centuries: from the appearance of the instrument in the scores of J. B. Lully, H. Purcell, A. Vivaldi, works by F. A. Rosetti, W. A. Mozart, to the concerto pieces of L. A. Lebrun, who wrote 6 concertos for the oboe and orchestra, K. M. Weber, N. Coste ("Fantasie de concert" for two oboes, op. 35), V. Bellini, G. Donizetti (Concerto for English horn), A. Pasculli. In the early 20th century the oboe performance developed rapidly, which allowed composers to create new works of the concerto type. These include the Concerto for oboe and orchestra by the leading English composer and conductor Sir Eugene Goossens (1893–1962). Known primarily as a conductor, E. Goossens worked with orchestras around the world: the Rochester Symphony Orchestra, the Cincinnati Symphony Orchestra, and the Sydney Symphony Orchestra. He also proved to be a prolific composer, having written nearly 70 works, including chamber and orchestral, as well as two full-length operas. Eugene Goossens's Concerto for Oboe and Orchestra was written in 1929 for his brother

Leon Goossens, an oboist who was a prominent figure in British oboe performance sphere.

The study of the process of development of the concert style of oboe performing is a relevant area of modern musicology, as evidenced by a review of scientific publications on the topic, presented below.

Analysis of recent research and publications. Among the publications related to the oboe (technology and creativity) a large number of scientific articles of the International Double Reed Society (IDRS) should be mentioned. Important studies that still remain relevant are the monographs of Philip Bate (1975), Leon Goossens and Edwin Roxburgh (2001). Creativity for the oboe is being actively studied (in particular, in the Web of Science publications). D. Paoli (1977) analyzed the bibliography that was published at the time; A. H. Reeves & J. Hooper (1985) reprinted the 1945 issue of the *Iee Proceedings, a science measurement and technology journal*, which contains important information about the achievements of music making and the technology of playing the oboe; new measurements of sound production on the oboe were described by B. Bartalozzi (1967). As for the oboe music of the end of the 19th – beginning of the 20th century, quite a lot of research is devoted to R. Strauss's Concerto. In particular, M. P. Lopez-Pelaez-Casellas and C. Garcia-Herrera (2019) designed the A/R/TOGRAPHY methodology for 1st part of Strauss's work, which allows one to research, perform and teach it at the same time (most attention is paid to breathing), J. Del Mar (1984), additionally researching publications and other sources concerning R. Strauss's Concerto, drew conclusions directly related to the new principles of the oboe playing initiated by the composer. V. Martynova (2018; 2019) actualizes the concept of "concert oboe" and makes descriptions of works of the concerto genre of the 20th–21st centuries. As for the works for oboe, written in the early 20th century, in particular, those by E. Goossens, there is not much research studying the process of flourishing of the modern style of the oboe concerto.

Analysing E. Goossens' Oboe Concerto, Grace Woodworth (2016) names several reasons why this particular work is interesting both in terms of performance and composition. First, E. Goossens' Concerto for Oboe and Orchestra is a one-movement work that does not fit into the traditional structure of a classical concerto. After all, most works of the concerto genre

from the Baroque era to the present day usually have a three-movement structure. Also, in this work there is no typical for the concerto form tempo opposition “fast-slow-fast”. The first two thirds of the work involve one tempo of the performance (*moderato*, a dotted quarter equal to 88), in the last third of the Oboe Concerto there is a slight slowdown. Despite the fact that the work ends at a brisk tempo, this is the first and only deviation from the *moderato* tempo, in which the main material is set out. The next component that distinguishes the E. Goossens’ Oboe Concerto from the typical concerto form is the close relationship between the soloist and the orchestra. While concertos are usually a dialogue between the soloist and the orchestra, which is manifested in the alternate presentation of the solo part and orchestral playing, instead of typical concerto structures, in this work the part of the orchestra and soloist are intertwined into a single ornament. The composer levelled the distribution of roles; the orchestra in this work performs not only the function of accompaniment, but acquires independent features. Also in E. Goossens’s Concerto in One Movement there is no single tonal centre that is a characteristic feature of the composer’s writing of the 20th century.

The purpose of the study is to identify typical genre and stylistic features and performance specifics of E. Goossens’ Oboe Concerto in terms of the development of the performance concert style.

The research methodology is based, first, on the genre and style approach, which is traditional for musicology, in particular the researching the code of reflexivity (Shapovalova, 2006) and the genre bases of pastoral (Shapovalova and Chernyavska and Govorukhina, & Nikolaievskaya, 2021) in music. Another methodological dimension is related to the positions of analytical interpretology and the principles of performing analysis, stated in the monograph of Yu. Nikolaievskaya (2020), which focus on such elements of the composition as form-creation, performing drama, performing poetics.

Presentation of the main material. *Compositional and dramatic analysis of the Concerto.* Regarding the structure of the Oboe Concerto, it should be noted that although this work does not clearly fall under any of the traditional forms, G. Woodworth (2016) defines its form as a free rondo: ABACA. But unlike classical concertos, E. Goossens’ work does

not provide for the canons of traditional rondo. As G. Woodworth notes, the sections of the work are not balanced in length, they have a different number of measures. For example, a fragment of the letter “A” (until the first cadence) lasts 12 measures, the letter “B” – 16, the letter “C” – 15, while in the classical rondo each fragment has a balanced phrasing, when each refrain has a square structure equal to the number of measures. Despite this, it is obvious that the composer tried to present the Oboe Concerto in classical canons. At the same time, the work contains the rethinking of the classical idiom from the standpoint of composer’s thinking of the 20th century. The most significant difference between E. Goossens’ rondo and the traditional one is on the functional level: this is owing to the lack of tonality. In addition, the work lacks cadences in the traditional sense, which have always been an integral part of the classical concerto and had an important semantic load – a demonstration of the virtuoso and technical capabilities of the soloist. Owing to the lack of authentic cadences in the work or the obvious movement from the dominant to the tonic, E. Goossens’ Oboe Concerto cannot be defined as a form of sonata rondo. However, the composer identifies cadences using other markers. The cadence in the Oboe Concerto is marked by a loss, or, conversely, an increase in energy. This can be seen both in terms of dynamic nuance and in terms of texture. In most cadences there is a decrease in the level of dynamics, especially noticeable in the last figurations. But there are cases, when the dynamic level in the cadence increases and acquires maximum performance, such as in the main cadence (the letter “W”), which is the culmination of the whole work both in terms of dynamic performance and in terms of overall volume and the technical capabilities of the instrument. The way out of the cadence should be pointed out separately, which poses a difficult technical task for the performer – the use of the sound “sol” of the third octave, which goes far beyond the working range of the oboe! Cadences with the traditional presentation of the harmony of the V–I steps are rare, most of them are musical material, in which there is no specific harmonic structure, which makes it difficult to determine the point of their appearance. In addition, an interesting fact is that in the cadences (including the main cadence in the letter “W”) the soloist is not completely without orchestral accompaniment. In the main cadence, the

oboe solo is performed against the background of the sustained sound (pedal) of the string group of the orchestra and bassoons (in the clavier, this element is represented as a *tremolo* in the left hand of the piano). As a result, the musical material of the Oboe Concerto is perceived as a fluid, continuous form that sounds free and constantly changes, and is updated at any moment. According to G. Woodworth (2016), despite the differences between the Oboe Concerto and the traditional rondo, it still has aspects, in which traditional characteristics are manifested. First, each refrain of the theme (measures 11–20, 23–35, 91–99, 159–169) is set out in the tonal area of the first conduction. With the exception of the last refrain, which sounds a fifth higher than the expositional one, each time the theme returns to a certain tonal area. Although the work does not show tonal connections in the traditional sense, this figure gives reason to consider the E. Goossens' Oboe Concerto a form of rondo. In addition, there is a strong thematic connection between the refrains in the material. The motive that opens the Concerto is the main “sound symbol” of the work. It not only becomes the basis of the main theme, but also penetrates into the material of other sections, it can be observed in the parts of various instruments of the orchestra. Not only does the theme act as a refrain, it also appears in a modified form in other contrasting sections. For example, in the material of the letter “L” (section B), the theme is used to give more development to the melody. This effect is further enhanced by resizing (directly the letter “L”), where the theme from the even metric 6/8 is now “embedded” in 7/8. The composer uses numerical means of expression to achieve a high culminating result (effect): asymmetrical meter, ascending chromatic line of passages, increase of the dynamic nuance and change of the tempo to *stringendo*. The culmination leads to a new section, which on the one hand contains contrasting material, on the other – through the use of the motive of the theme-refrain – embodies a certain connection of the work as a whole. Motive – “sound symbol” sprouts in another section C (beginning of section C – the letter “P”) (measure 227, six measures to the letter “V”). In this fragment, the motive has the form of a rhythmic pattern, which is carried out in “magnification”, laid out in quarter lengths instead of eighths, after which the material of section C is returned (theme 3). Section B ends with a *diminuendo*, its theme (theme 2)

gradually fades, after which it is replaced by a theme-refrain (theme 1). The relationship between sections A and B is characterized by a sparse texture. In this fragment the composer leaves only the oboe solo (second mini-cadence, 3 measures to the letter “H”). But the motive is especially pronounced in section C during the transition to the cadence (7 measures to the letter “V”). The form of the work has vague horizons, it is “fluid”. This is stipulated by the smooth transitions between the sections of the work, which the composer combines with the help of refrain motives.

The main theme of the Concerto is the opposition of lyrical pastoral mood to technical virtuosity. The Concerto starts with a short orchestral introduction (10 measures) – a motive of four notes: fa–do–si flat–mi flat (pure fourth down, small seventh up and pure fourth up). The first three sounds are combined with a triplet rhythm, performed with a stroke of *staccato*. But different performers in their interpretations play this motive with different sharpness of sound production. The last sound of mi flat is long. The theme of the oboe (beginning – the letter “A” or measure 11) represents further development of the main motive (entry motive), the triplet rhythm remains the main component. The refrain theme (the main theme) further permeates all layers of the score of the Concerto, will constantly accompanies the listener in different modifications and from different sounds. For example, in the letter “L”, when the character changes dramatically, the meter changes by 7/8, the theme-refrain is presented in a modified form. This is achieved not only by changing the meter and other distribution of lengths (instead duplets replace triplets), but also by the *staccato* stroke, which in this fragment must be performed with a clear solid articulation. The distribution of lengths and strokes also has a significant effect on phrasing: if the first section of the work was dominated by a stroke of *legato*, which combined long broad phrases of up to four measures, then this section brings to the fore “measuring nature”, *scherzo*. The composer gives the listener a unique opportunity to feel all the shades of contrast, using the same intonation pattern. That is, the same material can be embodied in contrast, using different means of expression.

An important place in E. Goossens’ Oboe Concerto has the development of motives. The composer creates most of the motives from combinations of an exposition motive of four sounds (at the beginning of the work it is

percussion and high woodwinds). When the theme returns in the fragment (the letter “D”), it is presented in a modified form in accordance with the changes that occur in the accompaniment. The main motive remains, but it sounds half a tone higher (measures 56–58). Interestingly, with each new conduction, the pitch of the motive changes, as shown (measures 64–67 and 74–76). In general, there are three themes in E. Goossens’s Concerto For Oboe: Theme 1 (refrain) – three measures of the letter “A”; Theme 2 (section B) – measures 6–9 of the letter “H”; Theme 3 (section C) – three measures of the letter “R”.

It is necessary to single out another important expressive compositional means of E. Goossens’ Concerto – the use of a whole-tone scale. Playing regular intervals is not typical for oboists, so it requires a certain skill from the performer. This scale is performed in two “varieties” – from the sound “do” (C, D, E, F#, G#, A#) and from the sound “C sharp” (C#, D#, F, G, A, B). The whole-tone sequences can be observed, for example, in the fragment: the letter “J” (measures 115–118). As these scales follow each other immediately, the effect of modulation, of the change of the tonal centre is created (measures 33–34).

The rhythmic component of E. Goossens’ Oboe Concerto is also interesting and deserves special attention. The composer often uses polyrhythmic techniques in the work. This can be considered an important feature of the compositional writing of E. Goossens, the most common technique is the comparison of simple and complex meters (for example, measures 106, 110–114, 118 and 195–197). In measures 111–112, the oboe solo is set in 6/8, while the orchestral accompaniment is set in 2/4, thus creating a combination of triplet and duplet rhythms in simultaneous sounding. A similar comparison also occurs in the letter “C”, when simultaneous conduction in different groups of the orchestra of the patterns in 6/8 and 3/4 create hemiola (measures 39–41). The polyrhythmic effect also appears in measures 195–199, where a triplet rhythm sounds in the oboe part, while in the cello part a syncopated duplet rhythm is performed, first by a group of eighths and then by quarter lengths. Polyrhythm is used in all the sections of the work, and such moments are quite fleeting. Almost the entire section B contains metrical differences between the soloist and the orchestral accompaniment, constantly moving between a complex

and a simple meter. The material of section A (refrain) is set out in 6/8, each time it returns, except when it returns after the cadence. In such fragments, the time of 4/4 appears and performs the function of coda, providing the logic of the end of the work. Section B is also characterized by a comparison of duplet and triplet rhythms – because the oboe solo sounds in the time of 6/8, and the orchestra – 2/4. This creates a rhythmic instability. Section C contrasts significantly with any previous material as it is written in 3/4 with a very clear and simple meter. Thus, we can assume that E. Goossens uses the meter in order to highlight different sections of the work, which also helps to give the form of the work a clearer horizon.

Let's move on to the analysis of *performing specifics*. It should be noted that the composer foresaw a certain difficulty in performing, such metro-rhythmic “shifts”, so to facilitate the calculation and rhythmic thinking of performers, he put remarks in the musical text: a dotted quarter is to be thought as a quarter (the letter “G”), a quarter is to be thought as a dotted quarter (the letter “J”).

No less difficult to perform on the oboe is the material that lasts from the letter “D” to “E” (measures 54–70). This fragment also provides technically complex sound transitions, which requires flexibility and endurance of the embouchure, as the soloist has to play many high-pitched notes with weak dynamics (in nuance *p*), which is very difficult to achieve on the oboe, especially to maintain control over the quality of intoning. High notes are difficult to perform on the oboe not only because of the load on the labial apparatus, but also because of the complex combinations of fingering. The virtuoso passages, with which the work is saturated, both in the main material and in the cadences, must also be worked out to the state of phrasal integrity and filigree. The numerical number of sharp notes also complicates the requirements of the finger technique of the performer (as is the case, for example, in measures 59–61). Playing various modifications of the whole-tone scale presents certain difficulties for the oboist, as the traditional repertoire for the oboe is built on major and minor scales, chords and playing of these chords.

The next difficult technical requirement for a performer of the Oboe Concerto is to use sounds that are located at the extreme register limits. The work contains both the highest register sounds and extremely low ones

(B flat of the minor octave). The fa sound of the third octave is high enough for the oboe range. In the work, the extraction of this note occurs at an early stage of sounding, so it presents certain difficulties for the oboe performer associated with a complex load on the labial apparatus. The presence of a large number of high notes and an extended range in this Concerto also complicate the technical performance tasks. In this work the use of an extended range requires the performer to play the lowest note of the oboe in *B-minor* of the small octave, as well as the high note of the *sol* of the third octave. Though it is not the highest sound the oboe can physically produce, extracting the note of *sol* of the third octave requires a high level of skill in lip muscles coordination. There is a small number of orchestral works that require a certain range; most of them are works by French composers. Some solo works for the oboe also include this high register, but their number is limited. Such an extended range requires a specific quality of reeds, from which oboe canes are made, which creates flexibility in sound production on the instrument and provides the ability to qualitatively represent both low and high registers.

The Goossens' Oboe Concerto uses a wide range of articulation possibilities of the instrument, which also poses a difficult task for the performer when choosing a cane to perform this work. In order to achieve this, the oboist must use a wide range of articulations for the successful realization of the artistic ideas of the work. These articulations include a variety of accents, light *staccato*, *tenuto*, *marcato* and even *legato* accents. Rhythmic *ostinato* in section B needs pronounced accents both in the solo part of the oboe and in the accompanying part of the strings (measures 103–107). The performer must take this accent into account, as he demonstrates the “weight” of the note, not just the sharp beginning of the sound. To do this, the soloist must use more air current, competently calculating the force of respiration and to a lesser extent to use accentuation with the tongue. In this way, it is possible to achieve the effect of a “heavy” accent, which is noticeable during all stages of sound production (beginning, stationary part and attenuation). This accentuated “heaviness” gives the musical material intensity and purpose, contrasts with the original pastoral theme. Although most of the Concerto belongs to a lyrical sphere, the composer also appeals to such expressive means as light *staccato* with a firm attack

and clear articulation, which creates a *scherzo* playful character in some episodes. For example, such strokes can be observed in the letter “L” and up to the letter “M” (measures 143–150). The soloist should perform these sounds with clear articulation, the distance between the sounds should be slightly greater. Some soloists use a narrow fast-frequency vibrato when performing these fragments, which contributes to the lightness and flexibility of sounding. E. Goossens uses the *tenuto* stroke with caution, which implies, on the contrary, a very soft articulation. One can assume that the composer in this particular case is trying to create a special specific effect, because such a sounding never again occurs in the musical material of the work. The only *tenuto* remark is found in measures 212–216, four measures before the letter “U”. In measures 212–215, such articulation implies the weight and length of the notes in full sounding, but still with a certain separation. For a short time the attack loses the clarity of sound contours. The theme here is the same as in the violin part in the previous section; however, where previously it was vague, he now writes the same remarks separately from the *tenuto* markings.

One of the important features of the Concerto is long, lyrical phrases and calm pastoral melodies. According to Jeffrey Hopes, the sound image of pastoral emphasizes the environment, “in which the original pastoral voice is depicted as expressing itself” (Hopes, 2017: 3). These fragments do not require accents and bright clear articulation, the composer aims to achieve the effect of a continuous spatial line. Such phrases usually have a volume of 3–4 measures and are performed with a stroke of *legato* (for example, measures 59–61).

As well as when using various articulations, the vibrato is also extremely important in the successful performance of this concerto. It is possible that the vibrato affects the timbre and the changes of character on the oboe more than any other technique, because this expressive means “works” at the intonational level. Owing to the limited dynamic range of the instrument, the performer needs to have a large number of different articulations, as well as to master many types of vibrato, both fast-frequency and vibrato with a larger oscillation amplitude. In the study, Grace Woodworth quotes Leon Goossens himself, who believes that the vibrato on a wind instrument is the most natural quality of sound, and

the wellknown analogy of performance skill on wind instruments with singing is the best example to follow. He describes four vibrato speeds: slow, medium, fast, and a combination of slow and fast, in which the speed of the vibrato changes during transitions from one sound to another (Woodworth, 2016: 51). All four of these types of vibrato are necessary for the successful performance of E. Goossens' Oboe Concerto. Musical material from "P" to "V" is written in a lyrical, warm character and with various nuances. Therefore, the oboist-soloist must change the type of vibrato during the performance of this fragment so that it is wider, with larger oscillation amplitude and more flexible than when performing the previous material. This can be achieved by creating a slower vibrato. The middle section requires the use of another type of vibrato to increase the intensity required for the further development of musical material. In this case, on the contrary, the vibrato should be fast and wide. This gives the timbre an intensity that is necessary for a successful contrast of the presentation. To achieve the effect of "soft *staccato*" in the letter "L", the vibrato must be very fast and narrow. This gives the articulation lightness, but without the extreme intensity that is, for example, the vibrato in section B. Finally, the conduction of Theme 3 involves a combined type of vibrato: a combination of slow and fast.

Since in his Oboe Concerto, the composer creates such artistic images as, for example, landscape scenes, the performer must also choose vibrato with different characteristics. In this work, the approach to vibrato is more dictated by focusing on the direction of movement of the melodic line and phrasing than on the intensity and timbre.

When analysing the E. Goossens' Oboe Concerto, it is also necessary to pay attention to the interpretative aspect. Many soloists make their changes to the musical text during the performance, often playing the groups of quadruplets unevenly; triplets can also be performed not evenly, but more sharply, as if the rhythm of eighth-dotted eighth-sixteenth. Among the soloists there are supporters of fast and virtuoso passages performance, especially the cadence ones; others, on the other hand, play the passages as widely and slowly as possible, allowing each sound to resonate fully. Approaches to the use of vibrato also differ. Some soloists use all the four of the above mentioned types of vibrato, while others use vibrato only in

the lower register at long sounds. Thus, the E. Goossens' Concerto for Oboe has significant potential for further interpretations.

Conclusions. Thus, in the process of identifying **specific features** of E. Goossens' Concerto for Oboe, we shall note the following.

1. From the view point of typical genre and style features, one-movement nature (the tradition of a romantic concerto) seems to be important, but without the tempo opposition "fast–slow–fast"; the presence of a symphonic model of the genre (connection of the sounding of the soloist and the orchestra, constant development of motives); the use of the initial motive as the main "sound symbol" of the work; the absence of a single tonal centre; reflexivity (L. Shapovalova) of the composer's statement, which is manifested owing to the gradual slowdown of the tempo during the work; the presence of established roles of the instrument (pastoral feature is one of the most important).

2. From the view point of performance poetics it is important to note the following: the rondeau nature of the form (with the obligatory repetition of the refrain) is overcome by the continuity of the performer's form-creation; playing at regular intervals (whole-tone nature), the presence of high notes and extreme sounds of registers, skilful use of polyrhythmic structures, the abundance of virtuoso passages in the composition, the presence of various articulation techniques, high-frequency vibrato (or vibrato of four types, according to L. Goossens) – all the listed things are a sign of the mastery of the performer, which is extremely important *in the process of formation of the concert style of oboe performance* in the early 20th century.

The availability of a sufficient number of performance editions creates the preconditions for the next stage in the study of E. Goossens's Concerto for Oboe and Orchestra, which is a **further perspective** of the chosen topic.

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ВИКОНАВСЬКА СПЕЦИФІКА КОНЦЕРТУ ДЛЯ ГОБОЯ З ОРКЕСТРОМ ЮДЖИНА ГУССЕНСА

Постановка проблеми. Вивчення процесу становлення концертного стилю виконавства на гобої є **актуальним** напрямком сучасної музикології, про що свідчить, зокрема, активність наукової діяльності Міжнародної асоціації виконавців на гобої та фаготі (IDRS) та роботи інших дослідників, з історії розвитку інструмента та його репертуару, починаючи від другої половини XX ст., (Bate, 1975; Bartalozzi, 1967, Reeves & Hooper, 1985, Goossens & Roxburgh, 2001). Поняття «концертний гобой» концептуалізує В. Мартинова (2018, 2019) на матеріалі виконавства XIX–XX ст. Щодо творів для гобоя початку XX ст., зокрема Ю. Гуссенса, то дослідження, присвячені цьому етапу розвитку сучасного концертного гобойного стилю, поодинокі (Del Mar, 1984; Lopez-Pelaez-Casellas & Garcia-Herrera, 2019), як і стосовно власне Концерту Ю. Гуссенса (Woodworth, 2016). Це обумовлює **наукову новизну** представленого дослідження, що полягає у жанрово-стильовому та виконавському аналізі обраного Концерту. **Мета роботи** – виявити типові жанрово-стилістичні ознаки та виконавські особливості твору Ю. Гуссенса в контексті становлення концертного стилю виконання на гобої.

Методологія дослідження заснована, по-перше, на традиційному для музикознавства жанрово-стильовому підході, зокрема дослідженнях щодо рефлексивності (Л. Шаповалова, 2006) та пасторальності (Shapovalova, Chernyavska, Govorukhina & Nikolaievskaya, 2021) в музиці. Інший методологічний вимір пов'язаний з позиціями аналітичної інтерпретології та принципами виконавського аналізу (Ніколаєвська, 2020), що зосереджені на таких складових, як формоутворення, виконавська драматургія, виконавська поетика.

Результати й висновки дослідження. Типові жанрово-стилістичні риси твору Ю. Гуссенса відсилають до традицій романтичного концерту (одночастинність; наявність симфонізованої моделі жанру; використання початкової інтонації як основного звукового символу твору; відсутність єдиного тонального центру; рефлексивність (за Л. Шаповаловою, 2006); залучення пасторальності як усталеного амплуа інструмента). З точки зору виконавської поетики відмічено додання рондальності форми континуальності виконавського формотворення; наявність виконавських труднощів, що потребують високого рівня майстерності гобоїста (цілотнові гамми, високі ноти та крайні звуки регістрів, застосування поліритмічних структур, насиченість твору віртуозними пасажами, різноманітність артикуляційних прийомів, високочастотного вібрато та ін.), що є найважливішим у процесі становлення концертного стиля виконання на гобої на початку ХХ ст.

Ключові слова: гобой; жанр концерту; творчість Юджина Гуссенса; виконавська специфіка; концертний стиль; виконавський аналіз.

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