

From the History of Western Art**Из истории зарубежного искусства****AMINA I. ASFANDYAROVA***Ufa State Institute of Arts named after Zagir Ismagilov, Ufa, Russia**ORCID: 0000-0001-6449-9785, asf-amina@yandex.ru***Images of Instrumental Duets
in the Musical Texts of Haydn's Keyboard Sonatas
and Their Implementation by Means of the Modern Piano**

The stylistic interpretation and the image-related and semantic expressive articulation in Haydn's sonatas present pedagogue-musicians and students with difficult challenges. Haydn's keyboard sonatas are frequently interpreted in the traditions of later time periods, which contradicts the composer's individual style and the intonational lexis of the compositions. The key to the articulation regulated by the composer's style may be served by the acoustic images of instrumental ensembles, which is concisely marked in the musical notation. Deciphering them makes it possible to present in a more precise manner the goals of expressive and comprehensive performance.

The article presents performance sketches and scenarios, applied in the process of mastery of Haydn's keyboard sonatas and geared on the formation of the skills of articulation. Practical developments of the exercises presuppose a timbral recreation of fragments of the sonatas by means of digital piano or keyboard synthesizer. The author demonstrates the attempt of work on the sketches on the level of the musical theme, examining it from the point of view of manifestation of acoustic images of instrumental duos: single-timbre (violin and viola, viola and cello) or multitimbre (flute and keyboard, flute and cello).

The simplicity of the exposition and the lucid graphics of the placement of the instruments with their typical registral division into "high" and "low" contain a great creative potential for the subsequent variant instrumental ensemble transformations. The practice of amateurish music-making prompts many similar possibilities, some of which are demonstrated in the article: the replacement of the timbre of the soloist instruments, the unfolding of the duo into a quartet, the technique of the vertical shift of timbres.

The suggested creative exercises help not only to cultivate timbral thinking, but also to form skills of competent articulation in the work with keyboard instruments of various constructions.

Keywords: Joseph Haydn, Haydn's keyboard sonatas, keyboard synthesizer, digital piano, instrumental duo.

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в текстах клавирных сонат Й. Гайдна
и их воплощение средствами современного фортепиано**

Стилевая интерпретация и образно-смысловая выразительная артикуляция сонат Гайдна ставят непростые задачи перед педагогами-музыкантами и учащимися. Клавирные сонаты Гайдна часто интерпретируют в традициях более позднего времени, что противоречит индивидуальному авторскому стилю и интонационной лексике произведений. Ключом к регламентированной авторским стилем артикуляции могут служить акустические образы инструментальных ансамблей, отчётливо отмеченных в музыкальной графике. Их расшифровка позволяет более точно ставить художественные задачи выразительного и осмысленного исполнения.



В статье представлены исполнительские эскизы и сценарии, применяемые в процессе освоения клавирных сонат Й. Гайдна и ориентированные на формирование навыков артикуляции. Практические разработки заданий предполагают тембровое воспроизведение фрагментов сонат средствами цифрового фортепиано или клавишного синтезатора. Автор показывает опыт работы над эскизами на уровне музыкальной темы, рассматривая её с точки зрения воплощения акустических образов инструментальных дуэтов: однотембровых (скрипки и альты, скрипки и виолончели), разнотембровых (флейты и клавесина, флейты и виолончели).

Простота изложения и ясная графика расположения инструментов с их типовым регистровым делением на «высокие» и «низкие» содержит большой креативный потенциал для последующих вариантных инструментально-ансамблевых преобразований. Практика любительского музицирования подсказывает много подобных возможностей, некоторые из которых демонстрируются в статье: замена тембра солирующего инструмента, развёртывание дуэта в квартет, приём вертикальной перестановки тембров.

Предложенные творческие задания помогают не только воспитывать тембровое мышление, но и формировать навыки грамотной артикуляции в работе с клавишными инструментами различной конструкции.

Ключевые слова: Й. Гайдн, клавирные сонаты Гайдна, клавишный синтезатор, цифровое фортепиано, инструментальный дуэт.

Stylistic interpretation, as well as descriptive and meaning-related expressive articulation in Haydn's sonatas present complex challenges before pedagogue musicians and students at various levels of their musical education. The absence of outwardly effective emotional contrasts frequently presents a drawback for including Haydn's compositions into concert and examinational programs and objectively presents particular difficulties for deciphering the semantic details of the musical text of his compositions. Haydn's keyboard sonatas are frequently interpreted in the traditions of a later period of time – from the point of view of “romantic piano technique,” which is demonstrated either in either exaggerated dynamics, or in excessive cantilena, melodious, and sometimes even expressively dramatic performance. This contradicts the principles of the composer's individual style and the intonational lexis of the music. The key to the correct articulation of many of Haydn's keyboard sonatas, regulated by the composer, may be provided by the acoustic images of instrumental ensembles, distinctly imprinted in the notated music. Their deciphering helps present in a more precise manner the challenges of an expressive and meaningful performance.

Haydn's works for keyboard instruments, including the sonatas were composed in an atmosphere of widespread domestic instrumental music-making, both in terms of solo instruments and ensembles. Frequently the same compositions were played in various alternate instrumental versions, while the acoustic images of the soloists (violinists, flutists, horn players, cellists or harpsichordists) and the various instrumental ensembles (trios, quartets,

duos) were brought into the musical themes of the keyboard sonatas in the forms of the “protagonists” who organized the main content of the subject matter related to the “music-making scenes.” Mono-timbre dialogue or a multi-timbre contest of several alternate musicians playing a single musical theme appear repeatedly and change their structure within the overall composition of the keyboard sonata.

The article demonstrates the attempt of work on the sketches of the keyboard sonatas on the level of the musical theme, examined from the perspective of the acoustic images of *instrumental duos* existent in them.

Haydn wrote numerous *duos* for various instruments. According to the Hoboken list, most widely known are 6 duos for violin and viola, 4 duos for 4 barytons and 2 duos for 2 clarinets. And although he gave preference to mono-timbre ensembles (as may be inferred from the aforementioned list), it is also known that type of music-making practice gained a foothold which actively instigated the timbral variability upon the unfolding of the music for keyboard instruments into an instrumental score. In other words, it was customary to perform the same compositions in various changing combinations of instrumental timbre.

Below we present performance sketches and scenarios applied in practice of mastery of sonatas by Joseph Haydn in the work with the students of the Ufa State Institute for the Arts. It is possible to perform them on one piano four hands, as well as on two pianos. On the basis of the offered timbre scenarios these elaborations also presume and active utilization of a digital piano or synthesizers¹.

Images of mono-timbre duos

In the hereinafter contained examples (No. 1, 2) the vertical graphics of the notation of *mono-timbre duos* are quite apparent. Accordingly, the outer register indicates a consistent presence of the duo for violin and viola (Example 1), as well as that for violin and cello (Example 2).

The Violin and Viola Duo

Example 1 Sonata Hob. XVI: 49. Finale

Tempo di Menuetto

The Violin and Cello Duo

Example 2 Sonata Hob. XVI: 30

Tempo di Menuetto (Con Variazioni)
mp cantabile

Notwithstanding all the differences of content and thematicism in the aforementioned musical fragments, the texture of these compositions in two-staff notation corresponds to the typical written-down musical representation of a keyboard musical score with its opposition of “high and low registers.” This makes it possible to indicate in the most general manner the alternative of the presence of the timbres of high and low registered instruments.

Images of duos of instruments with contrasting timbres

Let us cite other examples (No. 3, 4), where the graphics of the music of the piano sonatas’

slow movements reflect *duos of instruments with contrasting timbres*. The strict chordal statement in Example 3 reproduces the acoustic image of the harpsichord (clavichord). The melodic material, reminiscent of that of a solo flute, is permeated with improvisational utterances peculiar to a soloist, abounds with melismatic adornments and is richly ornamented.

We suggest playing the presented fragment in a (duo) ensemble, either on 2 pianos, with the assignment of the roles of the “flutist” and the “harpsichordist” between the two performers, or on two synthesizers, with the incorporation of the selfsame timbres of flute and harpsichord (or clavichord).

Example 3 Sonata Hob. XVI: 48

Andante con espressione

The two-staff model suggested below (Example 4) reflects the images of the contrasting-timbre duo of flutes and low strings (the cello doubled by the contrabass). Following the tradition of change of instrumentalists’ ensembles existent at that time, the solo flute in both of the examples (No. 3 and No. 4) may be replaced with the violin, likewise included on the panel of the synthesizer.

Example 4 Sonata Hob. XVI: 6

Menuetto

Transformation of the duo into other structures

The simplicity of statement and the concise written-down graphics of the placement of the instruments with their typified registral classification into “high-registered” and “low-registered” ones contain a great creative potential for subsequent versions of instrumental ensemble-related transformations. The practice of amateur music-making suggests many such possibilities. We shall now illustrate several such means by concrete examples.

1. Substitution of the timbre of the solo instrument

Perform on a synthesizer the contrasting-timbre duo suggested above (on the basis of Example 4). At that, the melody may be divided horizontally between the timbres of two different soloists: the violin (mm. 1–6) and the flute (from the upbeat to m. 7 until m. 10). The part of the lower strings shall be performed by the cello and bass.

2. Unfolding of the duo into a quartet

The duo may be unfolded into a quartet, if each line of the music (both the upper and the lower) obtains the possibility of an independent dialogic utterance. Thus, the hidden horizontal dialogue between the violin and the flute, as has been shown above, was able to reveal itself particularly as the result of the disguise of the melody by various timbres. A similar indication of the horizontal dialogue likewise becomes possible in the lower line – in the part of the lower strings: for this it merely becomes sufficient to perform the melodic replies in the various registers of the keyboard instrument, subdividing them into two measures (along with the motives on the upbeats).

It is also possible to do similar work on replacement of timbres and transformation of the duo into the quartet (or trio) on the basis of any other examples presented in this article.

3. The technique of vertical displacement of the timbres

The interesting effect of change of registers and timbres results automatically from the use of the “mirror” technique. In order to achieve this, it becomes necessary to change roles (the upper line must be played by the second musician in the low register and, correspondingly, the lower line must be played by the first musician in the upper register). We suggest playing Examples 1 and 4 by means of this special method. They sound especially well on a synthesizer, but even in an ensemble performance

they would also achieve the effect of spatial stereophonic sounding, which would require special attention towards articulation.

Features of the duo in the range of the “general forms of sounding”²

The examples presented below contain typified specimens of texture occasionally encountered in the music of Haydn’s keyboard sonatas. In music theory these are called “general forms of sounding” or “figurations,” which lead in the usual sense to their examination as technical, semantically neutral episodes of the music, or not very expressive, auxiliary sections of musical compositions. Nonetheless, such textural graphics indicate at signs of the presence in the music of acoustical images of string instruments may in many ways be examined and intonated in a diverse instrumental context.

In the following musical fragment (Example 5) it becomes possible to intonate the music on the basis of imitation of various preset acoustical images (and their substitutions). The suggestion is given to imitate at the piano or in the real sound of synthesizer timbres, such as, for instance, the harpsichord, harp or violin with their subsequent substitution.

The syntactic structure of the episode also makes it possible to reveal other creative possibilities of the musical text concealed within the overall notation. Thus, if either the *motives* (lasting half a measure each) or the phrases (lasting 1 measure each) are marked with the imitation of *various string instruments*, it may be possible to build the composition of the duo on the basis of a dialogic horizontal division of the motivic answers.

Example 5

Hob. XVI: 23

[Allegro moderato]





Indications of the sound of the instrumental duo concealed in the texture of the overall forms of sounding may also be encountered in the following example from one of the piano sonatas (Example 6). It becomes possible to disguise the timbres of the string instruments according to their vertical sonorities in a way close to the content of the musical graphics (a violin and a cello on the synthesizer). But it is also possible to achieve a horizontal timbral transformation of the upper line, perceived as a dialogue between two violins or a violin with a flute (4 measures for each player).

Example 6 Hob. XVI: 30 Allegro

[Allegro]

In Example 7 the instrumental ensembles may be marked first as two mono-timbre duos continuing one into another: a *duo for violin and viola* (mm. 1–4), then the subsequent *duo for violin and cello with bass* (mm. 5–7) with the corresponding piano articulation, or with the inclusion of the corresponding timbres on the synthesizer. In Haydn's musical output such instrumental ensembles are fixated in a number of his compositions and are well-known, for example, as "six duos for violin and viola" or the "25 duos for baryton and cello (with or without bass)."

Example 7 Hob. XVI: 24

[Allegro]

"Transitional structures" as images of changing instrumental ensembles

Within the framework of many of the piano sonatas we encounter the so-called "transitional" structures, which in the thematic process indicate features of replacement of images of the changing instrumental ensembles. Let us examine these on several examples of Haydn's piano sonatas.

Thus, in Example 8 the *duo for violin and cello* is unfolded into a *mono-timbre trio* from a *divisi* in the part of the soloist (mm. 11–14). The following merging of all the parts into unison is concluded by a *divisi* of the conclusive cadence (mm. 17–18). Following the replacement of the solo violin part with that of a woodwind instrument applied by the composer in practice, it is possible to include the corresponding timbres of high wind instruments on the synthesizer.

Example 8 Hob. XVI: 21

[Allegro]

In Example 9 the *duo for violin and cello* (mm. 1–8) is transformed into a *mono-timbre trio*: violin, viola and cello (mm. 9–16). It is possible to make the mono-timbre sound of an episode of the trio into a multi-timbre texture by giving the upper voice to a "flute." On the synthesizer it is sounded by bringing in the corresponding timbre, that of the piano, and it also may imitate the timbre of the flute – with a registral transfer of a melody written down in the music an octave above.



Example 9

Hob. XVI: 24

Allegro

In Example 10 the thematic answers of the two string instruments in the duo are complemented by the *divisi* of the violins, developing into a trio as the result of this. After the recapitulation sign the process of unfolding the duo into a trio is carried out more massively, demonstrating the potential creative possibilities.

Example 10

Hob. XVI: 41

Allegro di molto

Examples 10 and 11 are constructed in a similar fashion: the ensemble of the two soloists gradually grows into a trio with consistent vertical shifts of the *divisi*. Example 11 may be interpreted as a duo for flute and horn, where the parts of the soloists are alternately doubled into an interval of a third and for the texture of a trio. The artistic goals relevant to the proposed scenario are well reproduced on the piano, in a piano ensemble with allotment of the roles between the players, the participants of the “instrumental duo-trio,” and also on a synthesizer.

Example 11

Hob. XVI: 25

Tempo di Menuetto

Example 11 may be perceived both as mono-timbre (string trio) and as multi-timbre (flutes and strings) ensemble of instruments. The lower strings call for a spatial unfolding – the transfer of the cello part an octave below. All of this may be brilliantly recreated on the synthesizer with the application of the corresponding articulation.

The suggested creative exercises enable us not only to bring up a timbre-related thinking, but also to form the skills of competent articulation in the work with keyboard instruments of various types of construction.

NOTES

¹ Such attempts, which may be made broadly in such cases as, for example, in the practical situation of “sight-reading,” freely make usage of digital technique of any brand or construction. Thus, for several years we make successive usage of digital pianos of the Kurzweil

firm, whose sounds are maximally close to the real sound of the acoustic timbres of the symphony orchestra. For more about the Kurzweil electronic instruments read the website: <http://kurzweil.com>.

² A term of Elena A. Ruchyevskaya.

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