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### **TIMBRAL ALTERNATIONS IN TCHAIKOVSKY'S VIOLIN CONCERTO AS A MULTIFUNCTIONAL SYSTEM**

**The purpose of the article** is to consider the alternations in Tchaikovsky's *Violin Concerto* as a multifunctional system. **The methodology** includes score analysis as a way to determine the functions of different instruments in the *Concerto* and variants of their interaction; stylistic analysis is applied in order to highlight the specific features of the presentation in the orchestra of Tchaikovsky; comparative method allows us to compare the features of the orchestra in different concertos of other composers. **The scientific novelty** lies in the interpretation of the alternations in the *Violin Concerto* as an interconnected system with multifaceted influence. This paper aims to examine timbral alternations in the *Concerto*. On the first layer, there are alternations as a means to expose musical material: the change of timbre becomes an impetus to deploy the theme. On the second layer, there are alternations as a means of expression: a lyrical mood receives a touch of joy, a dramatic component strength, the foreground/background comparisons give a three-dimensional effect. On the third level, the alternations have form-defining function. They mark the end of a section when thematically different but emotionally identical material appears; recall the 'remote alternations' (*tutti* – *tutti* frame the development in the first movement). On the fourth layer, the alternations reflect Tchaikovsky's style: his reliance on the strings' timbers, particular attention to woodwind instruments and the horn, and a number of 'in-the-orchestra' soloists. **Conclusions.** The alternations enhance the concertizing effect, enforce the timbre and texture contrasts, add particular dynamization, and contribute to the active involvement of the orchestra in a development process by making the interaction between the soloist and the orchestra, and within the orchestra itself, much more expressive. Such a diversity of alternations creates a multifunctional system that became a distinctive feature of the *Concerto*.

**Key words:** Tchaikovsky's Violin Concerto, orchestration, alternations, orchestral style.

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**Темброві перегукування як багатофункціональна система у Концерті для скрипки з оркестром Чайковського**

**Мета статті** полягає у розгляді перегукувань у Скрипковому концерті П. І. Чайковського як багаторівневої системи. **Методологія** включає аналіз оркестровки як шлях до визначення функцій у Концерті окремих інструментів і варіанти їх взаємодії між собою; стилістичний аналіз з метою висвітлення специфічних рис викладу в оркестрі П. І. Чайковського; компаративний метод дослідження, що дозволяє порівняти особливості викладу в оркестрі у різних композиторів. **Наукова новизна** полягає у трактуванні перегукувань у Скрипковому концерті як взаємопов'язаної системи з багатогранним впливом. Виявлено, що перегукування різних інструментів у Концерті виявляються на кількох рівнях. На першому йдеться про перегукування як засіб експонування музичного матеріалу, адже зміна тембру стає поштовхом до розгортання теми: навіть за умови повторення музичного матеріалу інша оркестровка привносить у виклад новий відтінок. На другому рівні – перегукування як засіб музичної виразності: ліричний настрій може отримати більш радісні нотки, драматичний ефект – посилитись, зіставлення основного і фонового матеріалу утворити тривимірний ефект. На третьому рівні – формоутворювальна функція перегукувань. Вони позначають кінець розділу, пов'язані з появою тематично різного, але емоційно схожого матеріалу; важливу роль відіграють «віддалені чергування» (наприклад, два *tutti*, які обрамляють розробку у першій частині). На четвертому рівні – перегукування як стилетворчий чинник. Вони відбивають особливості оркестрового стилю П. І. Чайковського: опору на тембр різних струнних інструментів, особливу увагу до дерев'яних духових та валторни, зокрема їх залучення, як «внутрішніх оркестрових солістів» в оркестрі. У **висновках** зазначено, що перегукування посилюють

концертне начало у творі, слугують виявленню контрасту тембрів та фактур, додають особливої динамічності викладу та сприяють активнішому залученню оркестру до процесу розвитку. Це робить взаємодію між солістом та оркестром, а також у середині оркестрі очевидно виразнішими. Указана різноманітність перегукувань утворює багатофункціональну систему, яка стає відмінною рисою Концерту.

**Ключові слова:** Скрипковий концерт Чайковського, оркестровка, перегукування, оркестровий стиль.

Relevance of the research topic. Tchaikovsky's music is among the most studied of the nineteenth century: the significance of his person, the eventful life of the composer, the diversity of his creative talent, and the impact of his works on the development of musical art on a global scale, attract the attention of musicologists from around the world. Despite this attention, certain aspects of even his most famous works remain peripheral to the research. Turning to the vast amount of literature dedicated to the *Violin Concerto*, one can be sure that it is studied in terms of style, peculiarities of the violin part, harmonic language, and impact of on the further evolution of the genre. However, the question of the Concerto's peculiarities of orchestration, the functions of the orchestra in the *Concerto*, and the typicality and atypicality of certain methods of presentation in the orchestra, are, unfortunately, studied much less. Obviously, this could be explained by the scant attention paid to the concerto orchestra in general in analysis of instrumental concertos, or to methods of orchestral presentation and special orchestral features in the concerto genre. This explains the need to focus on the orchestration of Tchaikovsky's *Violin Concerto* and in particular on timbral alternations. This feature is extremely characteristic of symphonic music in general and the genre of solo concerto in particular.

Analysis of publications. Among the most significant works, the Yu. Kremliov monograph on Tchaikovsky's symphonies [7], V. Zuckerman's work on the means of embodiment of lyrical images in the works of Tchaikovsky [10], and N. Tumanina's monograph with a thorough biography of Tchaikovsky [9] and the analysis of his work, should be listed, as well as D. Zhytomyrsky's article [6] and F. Vitachek's essay [5]. These explorations shed light on the circumstances of writing the *Violin Concerto* (Iosif Kotek's visit to Switzerland, where Tchaikovsky was living in 1878) in the context of symphonic works of the second half of the 1870s: the *First Piano Concerto* (1874-1875), *The Melancholy Serenade* (1875) and *Waltz-Scherzo* (1877) for violin and orchestra, *Rococo Variations for Cello and Orchestra* (1876). The replacement of the song-virtuoso concerto principle, typical for the first half of the nineteenth century, by the principle of symphonic development (2, 8) and obvious appearance of individual features in the system of "aesthetic values of Romanticism" (3,

10) are studied. Tchaikovsky's *Violin Concerto* is analyzed in works on the history of the concert in the historical and stylistic context of the last quarter of the nineteenth century [8]. Particular comparison is made with Mendelssohn's *Violin Concerto*, regarding tendencies to lyricize the violin concerto [16, 297], with Nicolai Rubinstein's *Violin Concerto*, from which Tchaikovsky had "nothing to borrow" [13, 186], and with Beethoven's and Brahms's *Violin Concertos* "in breadth and scale" [17, 82]. A. Veinus emphasizes the manifestation of melancholy not only in *Canzonetta*, but also in the first movement [18, 251]. Features of Tchaikovsky's orchestral style are covered in works on the history of the orchestra (G. Blagodatov, L. Gurevich, A. Carse, P. Bekker) and Tchaikovsky's orchestra styles (F. Vitachek, D. Zhytomyrsky), but the peculiarities of the *Violin Concerto* orchestration have, until recently, been only very lightly touched upon.

The purpose of the study follows from the above: to consider the alternations in Tchaikovsky's *Violin Concerto* as a multifunctional system.

Along with doublings and orchestral pedals, alternation is one of the most common means of presenting material in an orchestra. At the same time, it is one of the inherent features of the concerto genre: the alternation between a singer and *basso continuo* in Monteverdi's concerto madrigals in the early seventeenth century, choirs in the Basilica of San Petronio in Bologna in the mid-seventeenth century, trumpets and string instruments in Maurizio Cazzati's sonatas in 1660, which paved the way for the *concerto grosso* genre (Stradella, 1670s, and Corelli, 1680s), and later for the solo concerto (Torelli, 1690s). At the same time, the very nature of the orchestra, which was formed almost at the same time as the concert genre (during the first half of the seventeenth century), is a fertile ground for alternations: the orchestra consist of different instruments with dissimilar timbres playing in a wide variety of registers. This encourages composers to use echoes in orchestral works. The above explains the particularly active use of echoes in a solo concerto, compared to other genres of symphonic music.

Scholars most often divide alternations into two main groups: exact and inexact [11; 15]. However, this approach seems too generalized in the case of Tchaikovsky's *Violin Concerto*. Some

echoes appear mostly as a local effect; thus, their influence is limited to a small fragment (in particular, they act as a means of emotional emphasis in a certain bar or during a short episode). The impact of others is manifested on a larger scale, for example, as a form-creating factor. Therefore, it seems more appropriate to divide the alternations in the *Concerto* not into groups, but levels.

First, there are local levels, which are divided into two subgroups: stimulating and emotional. For example, the presentation of the first subject in the first movement. In bar 1, the first violins replay to the soloist's melody, as if encouraging the latter to continue exhibiting the theme. The stimulating effect is manifested through the use of syncopation in the orchestral violins (bars 31-32), which seems to force the soloist to play even more brightly. Recall the chromaticism in the orchestral violin parts, in contrast to the diatonicism of the soloist's part in these bars. It is also noteworthy that Tchaikovsky does not repeat the soloist's melody exactly in the orchestra, but rather modifies it. Variable repetition of the echo adds a touch of sophistication to the presentation, so this alternation has two functions simultaneously: the orchestra's augmentation of the second scale degree E becomes E sharp) adds a hint of minor mode to the diatonic, major-mode theme presented by the soloist. The lack of exact repetition becomes an additional impetus for further development, because the changed intonation in the orchestral violin part presents another version of the melody, intriguing the listener with its flexibility and adaptability to transformations, as well as increasing interest in further development. In this way, the nominal local feature (alternation as a stimulus for the unfolding of the material) indirectly becomes a general factor with impact on the whole movement.

A similar stimulating effect appears in alternations with the same music material but presented by a completely different sound and color: the soloist and the *tutti*. For example, bars 274-275 in the first movement. The soloist's ultra-fast ascending passage in combination with the brighter and more individualized manner of performance seems, to some extent, to compensate the radical difference in power between the violin solo and the orchestra. So, each side seems to encourage counterparts. This is another example of the diversity and ambiguity of nominally local echo: on the one hand, it dynamizes the deployment of the second theme in the recapitulation (a local factor). On the other hand, this short alternation (2 bars) is transformed into a long episode: the melodic material is transferred to the orchestra, more and more sequences appear, and the transition material

eventually leads to a new, final theme of the exposition.

At the second level, alternation is used as an emotional amplifier. In such cases, Tchaikovsky necessarily uses different tools. They should be the same in strength but be as contrasting as possible in timbre: a string instrument (soloist) and a woodwind instrument (from the orchestra). In this case, the echo is not so much stimulating the deployment as bringing a new shade of sound. For example, the first section of the second movement, when the clarinet "helps to sing" the theme presented by the solo violin in the background (bar 20). Such an alternation significantly enhances the melancholy mood. The low register of the clarinet, with metallic notes and a light nasal tone, obviously darkens the melody. Or the opposite effect: the first theme in the recapitulations of the first movement, in contrast to the exposition, is presented by the flute (bars 213-217). This instrument has a cool hue and contrasts sharply with the soloist's cadence and the entry of the solo violin, which continues the melody that the flute started. The violin sounds clearly warmer than the flute, and the theme, thanks to this echo, takes on a new character: the vibration of the sound is enhanced by a warm string timbre, and the melody seems to fly, surrounded by the accompaniment of exclusively string instruments. Let us also point to another example of "emotional alternation between the clarinet and the flute" (which form the melody of the background to the presentation of the theme in the violin solo in the third section of the second movement, bars 70-78). This echo contributes to the transformation of mood: the melancholy inherent in the theme at the beginning of the movement is replaced by utter despair.

At the next, third, level, there is alternation as a form-creating factor. This is "alternation at a distance". Recall the first movement: the *tutti* without the soloist frames the development, thus marking the boundaries of the first movement's form, and clearly separating each section. It is noteworthy that, apart from a short orchestral introduction at the beginning of the movement, there are only these two *tuttis*, when the soloist remains silent. In all other sections (presentation of thematic material or transition episodes) the interaction between the orchestra and the soloist is constant. Therefore, the two *tuttis* around the development exhibit a formative function. The distance between the two *tutti* is only 29 bars. The strong contrast between the permanent mixed color of the whole orchestra, loud dynamics, and dense texture on the one hand, and the alternate inclusion of different instruments, dialogues between the soloist and the orchestra, much more transparent texture, and generally softer dynamics in the middle of the development on the other

hand, distinctly separate the musical material. The clear boundaries between them, and the short break between the tutti, allow us to remember the character of the first tutti. Therefore, the first tutti is echoed at the beginning of the second (bar 188).

The same function is performed by echoing at the end of the second movement. During the movement, echoes were local, and seemed to illuminate the soloist's melody; they brought other nuances to it, but were short-lived. At the end of the movement, the soloist falls silent and only the orchestra sounds, and relying solely on unstable harmonies (bars 103-119). This instability and general change of the dramatic context is embodied by the transformation of presentation in the orchestra: each subsequent bar, each subsequent chord, is laid out by other instruments. So, despite the soft dynamics and slow pace, there is a sense that change is about to happen. Thus, alternations again appear in form-defining and dramaturgical functions: they foretell rapid changes in mood, thematic material, tempo, they seem to approach the beginning of the finale, which is as contrasting as possible to the second movement.

At the fourth level there is alternation as a stylistic factor. In fact, almost every composer who created orchestral works has certain characteristics of orchestration: Wagner's or Bruckner's propensity for brass instruments can be pointed out, particularly in quiet dynamics. Recall Schumann's tendency to mix timbres, and the general heaviness of his orchestral sound, or the use of a group string timbre in the orchestra of Rachmaninoff. In Tchaikovsky's orchestra, the main characters are the string instruments, the clarinet as a woodwind favorite, and French horn as a brass one. Alternation between all wind and all string timbres belong to the most characteristic means of expression for Tchaikovsky. For example, the beginning of the introduction to the *Queen of Spades*, or the development of the first movement of his *Sixth Symphony*. The clarinet in the story of Francesca from *Francesca da Rimini*, or in the scene in the Countess's bedroom from *The Queen of Spades*, come to mind immediately. Speaking of French horns, we can mention the famous solo at the beginning of the second movement of the *Fifth Symphony*, or in the *Waltz of Flowers* from *The Nutcracker*. Therefore, reliance on these instruments and these groups should be understood as a sign of Tchaikovsky's orchestral style. These instruments are most actively used in the alternations in the *Violin Concerto*, as well under different emotional, textural, and dynamic conditions. For example, the echo in an orchestral introduction in the first movement between woodwinds and string instruments, is an example of a question-and-answer dialogue: the woodwinds ask by playing

on an unstable, altered harmony. The strings briefly respond by using the resolution of an altered subdominant to the dominant (the first movement, bars 20-22). Due to the permanently unstable harmony feeling tense, the expectation of something important (the entry of a soloist) is unchanged. Under other emotional conditions, alternations sound at the end of the second movement. This is, in fact, the transition between the lyrical second movement and the whirlpool of joyful dance in the finale.

One should also mention the numerous alternations between the clarinet and the violin. Apart from the already mentioned example from the second movement, let us recall the second sentence of the second theme in the exposition of the first movement, bars 81-83 and the presentation of the first theme in the finale, bars 125-128. Also, the alternations between the violin and the horn at the beginning of the second movement, when the horn sadly repeats the note *D*, reinforcing the mood of the theme in the soloist's performance. Or the alternation between the solo violin, orchestral violins, the two horns playing in unison and the two bassoons in octaves in the second theme of the finale, bars 164-195. Intense involvement of "in-the-orchestra" soloists dynamizes the performance, strengthens the expression of the concerto principle, allows the composer not to change the musical material but, thanks to the alternations, constantly change the nature of the melody.

Tchaikovsky's timbral preferences are obvious. The regular involvement of specific instruments (clarinet, horn, and generally stringed instruments) has a certain semantic function: the clarinet in the high register is the embodiment of a bright dream or a lyrical memory. The low-key clarinet is a way to darken the music, to add a touch of sadness. The French horn is soft and melodious, an embodiment of a wide space, of immensity. String instruments are the warmth of the homeland, the symbol of the most important in life; they reflect the Universe.

Conclusions. This analysis allowed us to classify alternations in Tchaikovsky's *Violin Concerto*, to reveal the diversity of their forms and to argue their division not by groups, but by levels. These levels, of course, do not exist independently of each other, but are constantly imposed by continuous interaction with each other and with other means of musical expression. The multiplicity of functional and artistic tasks performed by the alternations suggests that Tchaikovsky created a system of timbral alternation in the *Violin Concerto*, giving them form-defining, expressive, and stylistic functions, and a significant role in the creation of images in the work. There are four levels of function among alternations: (1) as a stimulus for the deployment

of musical material in the process of exposition (2) as a means of emotional emphasis; (3) as a form-defining device; (4) as a style-defining factor. Alternations in the *Concerto* are the essence of the embodiment of the concerto principle, one of the main means of expression in this music, and a central method of creating a holistic artistic image of the work. The contrast of timbre and texture gives development a special dynamism, increases the importance of the orchestra in the *Concerto* in general, and involves the orchestra in the development process more actively by making the interaction between the soloist and the orchestra, and within the orchestra itself, much more expressive.

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