

SIGNIFICANCE OF MUSICAL INSTRUMENTS IN THE FORMATION OF THE VIENNESE CLASSICAL SCHOOL

ROLUL INSTRUMENTELOR MUZICALE ÎN FORMAREA ȘCOLII CLASICE VIENEZE

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In our time, when in many fields of knowledge, including art, new technologies that simplify the study of significant layers of culture are introduced, it is necessary to pay attention to the primary sources that carry a true idea of the essence of the problem in order to preserve genuine knowledge of that problem. The article examines issues concerning the formation of the Vienna Classical School in the context of the interrelation of the composer's idea, its execution and the conformity of the instrument on which the idea is realized. This process is being considered in the historical space which led to the emergence of new ideas corresponding to that time. Attention is drawn to the instruments of famous Austrian masters associated with the state history and historical figures. It also deals with the problem of authentic performance and the possibility of precious instruments preservation as well as high culture in general.

Keywords: *salon, pianoforte, compass, dynamics, mechanics, model*

La etapa actuală, când în majoritatea domeniilor cunoașterii, inclusiv în artă, sunt introduse noi tehnologii care simplifică cercetarea straturilor fundamentale ale culturii, pentru a păstra informația autentică a problemelor este necesar să se acorde atenție surselor primare care transmit o imagine reală a esenței acestor probleme. Articolul tratează teme legate de formarea Școlii clasice din Viena în contextul interacțiunii dintre concepția artistică a compozitorului și transpunerea acesteia în fapt, în dependență de instrumentul muzical la care se realizează ideea. Acest proces este prezentat într-un spațiu istoric care generează apariția unor concepții noi corespunzătoare timpului dat. Se atrage atenția asupra instrumentelor muzicale ale unor renumiți maeștri din Austria, care au avut o tangență nemijlocită atât cu istoria dezvoltării statului cât și cu personalitățile de vază ale perioadei respective. Se pune accent pe interpretarea originală, pe necesitatea păstrării instrumentelor muzicale de valoare, precum și pe gradul înalt de cultură al interpreților.

Cuvinte-cheie: *salon, pian, gamă, dinamică, mecanică, model*

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Introduction

Nowadays, when educational institutions, where professional skills of students are formed, have a very modest base of instruments (pianoforte), acquired in the second half of the XX century while being in the union of the Warsaw Pact countries and which already have a great degree of deterioration, such base of instruments is replenished with new one. But not the quality, but the price is crucial while making a choice. Among these instruments of low quality, one can also find electronic ones which are highly advertised by their manufacturers who assure the consumer of a perfect identity with the best originals.

The piano discipline academic program covers works from different eras and most of them refer to classical works of the XIX century, including the Viennese Classical School.

Viennese Classical School establishment took place during the heyday of the Habsburg empire from the second half of the XVIII century to the middle of the XIX century. Having become the capital of Europe, Vienna attracted both those artists who were famous in their homeland and the novice ones. All of them were in search of relevance in their art and were acting in such way also for practical material reasons. The multinational nature of the state and a certain democracy of society contributed to the development of new directions in the artistic life of the arts [1 p. 875].

Along with Austrian composers, German, Italian, Czech musicians found their home in Austria, and the Czechs, having lost their statehood for three centuries, did not lose their creative individuality, and even influenced other musicians in such conditions with their special style, retaining the national flavor.

Instrumental masters

The development of instrumental music composed of string and wind instruments, forms and genres of music performed forced keyboard masters to invent new keyboards with brighter and more flexible dynamics. Bartolomeo Francesco's (1655-1731) invention of the percussion action of keyboard mechanics was not successful in the initial period and if this idea had not been refined by other craftsmen, it is unlikely that this instrument would have achieved such popularity in the future.

In Austria, the piano master Andreas Stein (1728-1792) offered his version of mechanics. A. Stein's pianoforte mechanics has a simple design, which gave the instrument a gentle yet bright tone at the ease of pressing the key and which eventually became known as „Viennese” mechanics.

A. Stein's work was continued by his daughter – Nannette Streicher, born Stein and his grandson – Johann Baptist Streicher, as well as many clavier masters, including Johann Schantz (1762-1828) [2-5].

Due to the fact that some of Johann Schantz's instruments are in museums, along with other instruments of famous masters and their history has been studied, before a modern interested look at them, the history of not only the instrument and the master is revealed, but also the history of the culture of the past is recreated.

Johann Schantz's pianoforte, which is on display at the National Museum of the History of Ukraine, apart from the amazing design of the instrument and its construction, when studying the topic, reveals the pages of the cultural life of Ukraine in the XIX – early XX centuries, as well as possible owners of the instrument, contacts with prominent persons. After the instrument restoration work, its amazing sound qualities were also revealed, which gives an idea of the sound palette of the time and an understanding of why such instruments were once so loved by their contemporaries [6 p. 137-143].

Musicians participation in making instruments was quite common. Another instrument of Johann Schantz's is known to us from the album published by the Hungarian publishing house Corvina Ciado about musical instruments which are on display at the Hungarian National Museum. The photo of the instrument shows that the decoration and some details resemble a Kyiv instrument, but the sto-

ry of the creation of this piano is interesting, in which Joseph Haydn took part, being well acquainted with the master J. Schantz, giving him his advice and expressing wishes for improving the design of the instrument. This instrument was also related to historical figures – the first owner of the instrument was Prince Karol in Penzing city, Beethoven, Schubert and many other famous musicians played this instrument in the music salon of his castle, and the romantic poet Nikolaus Lenau, inspired by the society of his muse, Sophie Lowenthalhoz created his best poetry under the thick canopy of mighty trees, which Haydn, Mozart, Beethoven, Mendelssohn and other romantic composers later wrote their songs on [7 p. 13-14].

In Austria in the second half of the XVIII century, music was performed in numerous salons – from rich palaces and estates to living rooms of small houses. The demand for instruments was extremely high and they were made for different levels of performers, and most often the composer and performer were in one person.

The composers' creativity was associated with the capabilities of the instrument and performance on it. This triumvirate was a close alliance. There is a known fact of communication between W.A. Mozart and A. Stein regarding the elimination at the initial stage of shortcomings in playing his instruments and which he, under the influence of a demanding user, successfully eliminated [8 p. 44].

Another connection between the composer and the master of instruments is L. Beethoven and N. Streicher. Due to the fact that in Beethoven's work and play a new style for that time was clearly manifested, which required appropriate instrumentation, he found in the person of N. Streicher that master who could find constructive solutions and build such an instrument that would correspond to his artistic aspirations, especially in relation to the power of sound and mechanics, capable of perceiving the increasing virtuosity in the texture of the text of his works. In a fit of his passionate desire to hear the full power of sound, which can be explained by his condition associated with hearing loss, he insistently needed not the pianoforte, as all the horizontal keyboard instruments were called then, but the Piano, which later served to take root this name of the instruments associated with changes in the design, contributing to the amplification of sound [9 p. 87].

Since the second half of the XIX century, in the manufacture, which grew into the production of pianos – grand pianos, there have been significant changes in the direction of strengthening the structure and increasing the size. It is not an elegant piano forte decorating the salon and forming a part of the interior in the same style as the furniture, but, with the advent of large concert halls, it became a large concert grand piano at least 2.5 meters long and having great dynamic capabilities. The tuning of instruments has changed in the direction of its increase. This trend has been reflected in all instruments [10 p. 37].

The idea of progress in the XX century so strongly rooted in all spheres of consciousness that a certain attitude of disregard for everything that did not meet the modern standard developed. This tendency was especially developed on the territory of the USSR and we are observing its consequences even now.

Preservation and restoration

In European countries with a stable cultural tradition towards cultural values, and such were the instruments of previous eras, the attitude was different and such instruments were carefully preserved in private collections, placed in museums and given a cultural scientific assessment. And now the Versailles Museum houses the virginal, which François Couperin played, numerous museums of musical instruments in Germany and Austria can be proud of the instruments made in their countries, on which Haydn, Mozart, Beethoven, Brahms played their works, in Poland all the Érard pianos are presented in the Chopin Museum, which was played by Chopin and many more.

Thus, museums have become a repository of living exhibits, on which even today you can play and have a reliable idea of the culture of the past in its true sound.

The attempt of the present tuners to „restore” an ancient instrument, throwing out all its internal parts and inserting new ones, leads to the destruction of the instrument and the loss of its artistic properties. It is also as if we wanted to give antique sculptures a modern, fashionable look – by narrowing the waist, changing the hairstyle and putting on high-heeled shoes.

Tuning fork is a standard for pitch calibration, which was used in the practice of musical performance and changed depending on the capabilities of the instruments. Everything in the instrument has a logical interrelation – all parts are in contact with each other and tuning of a tuning fork is the final point.

The questions of instruments tuning in XVII-XVIII centuries were addressed by Praetorius M., Quantz J., Walther J. in Germany. In 1704 in France the tuning 436 Hz was approved. At the International Congress in Vienna (Stimmtonkonferenz) in 1885 tuning 435 Hz was approved, which was used in musical practice until 1939. At the London Standardization Conference (ISO) 1953 tuning 440 Hz was approved for the performance of XIX century music [11].

The basic rule for preserving historical instruments is to match the tuning to the historical instrument model.

What should be the tuning of a tuning fork – pitch calibration?

The way it was during the creation of the instrument. The system was adopted by law and no one could change it on their own choice.

Conclusions

The establishment of Viennese Classical School was facilitated by a number of circumstances associated with the influx of significant creative potential in Austria, the growth of demand in the art of music and the change in sound space. The emergence of new musical genres led to the emergence of new instruments and a new way of playing them, in which the creation of instrumentation played an important role.

The modern cultural society is faced with the problem of preserving cultural values, studying the style of performance of the creative heritage of the era of Vienna Classicism and the basis on which such a powerful cultural project could take place.

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