

The Concertizing Clarinet in the Music of the 20th-21st Centuries

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Abstract—The article deals with stating the problem of a research in ontology of the genre of Clarinet Concert in 20-21 centuries. The author identifies genre variants of long forms for solo clarinet with orchestra or instrumental ensemble and proposes further steps in making such a research, as well.

Keywords—*instrumental concert; concertizing; concerto; concert genres; genre diversity*

I. INTRODUCTION

Contemporary music in its various genres has become in many aspects a subject of scrupulous studies in musicology. Our research deals with professional problematics of the instrumental concert genre, viewed more narrowly, namely, connected with clarinet performance.

The purpose of this article is to identify the situation relating to the evolution of concerto performances, created for the concertizing clarinet and orchestra or instrumental ensemble, in 20-21 centuries. The main objective is posing the problem of exploring the evolution of the specific concert genre in the contemporary clarinet music. In the context of studying of the clarinet art an access to the genre of the Clarinet Concert is at the forefront of research and it aims solvation of special problems of modern musicology, in this sense it is extremely actual.

The extent of coverage of the research in the field of executive art of playing the clarinet and its concert repertoire at the given time is quite low. Only as late as at the turn of the 20-21 centuries, there appeared some studies aimed at exploring the instrumental concert genre, which marked a certain trend in musicology. The instrumental concert genre has been considered in the socio-cultural context in the theses by E. G. Antonova [1], M. G. Aranovsky [2], N. M. Akhmedkhodzhaeva [4], D. A. Dyatlov [6] and others. At the same time, a number of studies (S. E. Artyemyev [3], V. N. Darda [5], I. K. Kuznetsov [7] and others) approach this genre from the position of performing history or specifies particular instruments or creative heritage of individual composers (schools). One would wish to read a comprehensive paper on the instrumental concert, but no such essays are available so far. It's quite the same that there are no research papers devoted to interpretation of the

clarinet concert of the 20-21 centuries (one should note in this regard S. E. Artyemyev's full-featured thesis considering *the Concerto* for clarinet and orchestra of the 18th century).

II. A SHORT GUIDE IN THE HISTORY OF THE CLARINET CONCERT GENRE

Studies in the executive mastership are connected with a research of the evolution of the genres of instrumental music. The initial period of genesis and development of clarinet concert is investigated widely.

It is known that the most early is the composition of Antonio Paganelli indicated by the author as *Concerto per Claretto* (1733). Possibly, it was written for *chalupeau*, the instrument-predecessor of the clarinet itself. But, before this time clarinet was used as one of the concertizing instruments in the genre of *Concerto Grosso*, particularly by J. Rathgeber in 1728.

The first concerts intended for clarinet and orchestra were written by Johann Melchior Molter in the middle of 40-s in the 18th century. Molter wrote 6 clarinet concerts. The genre was at that time like the genre of Trumpet Concert, because only the upper register of the solo instrument was used. Molter dedicated his Clarinet Concerts to the virtuoso Johann Roische who played the small clarinet in D, and this type of instrument was new.

The first examples of the pieces in the genre of Clarinet Concert are connected not only with J. Molter, but J. Stamitz and W.-A. Mozart must be mentioned and some executors on clarinet able to compose pieces, as well. Features that become typical in this genre are forming in the work of these composers.

In the Romantic period, the interest to the clarinet as a solo instrument declines and it is switched over the piano, but Clarinet Concerts by Louis Spohr and K. M. Weber not only contributed to the development of the genre but gave a push for the improvement of the clarinet itself, as well. Louis Spohr wrote 6 Clarinet Concerts between 1808 and 1844 Clarinet Concerto for J. Hermstedt, which are popular among clarinetists even in our days. Carl Maria von Weber left 2 Concerts for clarinet and orchestra and 1 Concertino, all of them well known to contemporary clarinetists. But there was

no real input in the development of the genre of Clarinet Concerto after these early Romantics in the 19th century.

By the beginning of the 20th century clarinet is a mighty instrument able to realize its high acoustic features in different genres, concert genre being among them.

III. THE TERMINOLOGY ISSUES

The main term for us is 'concert genre', which is derived from the category of 'music genre' or 'musical genres', that are characterized by V. G. Moskalenko as 'historically established varieties of music compositions set by the social order of music and matching the ways of its realization in the musical material and musical performance' [9, p. 129].

Concert, as viewed by N. M. Akhmedkhodzhaeva, is not only a genre, but also a 'public form of performance and perception of music. In contrast to the symphonic genre, the concert, on the one hand, serves as an object of interpretation of the composer's creative work, and, on the other hand, is associated with solo performance practice' [4, p. 1].

In the context of the composer's creative activity, the concert genre has a system of specialized functions of the organization (according to O. V. Sokolov, the interaction of 'lyricism, epos and drama' may appear in different ways in the reciprocity of intonation, composition and dramaturgy [10]). In turn, in terms of the genre model and the composer's style, the concert embodies a certain type of musical semantics and communication. Typically, in this regard, the researchers consider such systemically important concepts as 'concerto' and 'concertizing'.

V. N. Darda in her thesis, following N. M. Akhmedkhodzhaeva, substantiates the interpretation of both terms. According to her definition, the 'Concerto' as a property of the concert genre, is associated with communicative conditions of realization (as opposed to the mass, symphony, chamber sonata), it reflects the logic of development of dramaturgy based on the dialogue (comparison) of the soloist (several soloists) with the orchestra (instrument groups). It is based on:

- structural archetype depending on historical genesis and implying realization of the immanent fundamental law of form-creation;
- dialogueness as a genre communicative situation [5, p. 52].

"Concertizing" is defined by the same researcher as a 'form of activity of a performing musician (interpreter), characterized by virtuoso elation, representativeness and immediate conveyance of emotional and sensual character.

As a variety of interpretation, concertizing is characterized by:

- dynamic score (crescendo, diminuendo lines, etc.);
- articulation complex (accents, fingering, etc.);
- agogics;

- timber differences of solo and orchestra (group) playing' [ibid].

The artistic styles successively changed, and the concert genre underwent various modifications. The concert was formed in the Baroque era—the most characteristic type was Concerto Grosso; further, Solo Concert took its final shape in the pre-classic and classical epochs. When the Viennese classics were followed by the European Romantics, the genre of instrumental concert got a favourable environment for its development and was in great demand; the solo concerts of that period form the core of the professional and academic repertoire so far. E. Kurth called impressionism "*the last stage of romanticism*" [8]. Further, at the turn of the 20-21 centuries, new styles appeared—the harbingers of renewal of the whole situation in the music art of the 20th century—*expressionism, futurism, neo-folklorism* and others, later—*neo-classicism*, reflecting the trends of *modernism*, and *neo-romanticism*. Finally, in the 60-70s of the 20th century, the art entered the epoch of a new style—*postmodernism*.

IV. GENRE DIVERSITY OF CLARINET CONCERT IN THE 20-21 CENTURIES

How did the concert genre function in the 20th century? How is it continuing its progress in the 21st century in the changeable, volatile situation in the sphere of art styles?

To answer the posed questions, we have undertaken a search of musical compositions of the 20-21 centuries for the clarinet and orchestra or instrumental ensemble, sometimes (in exceptional cases) only with the omnipotent piano, with subsequent orchestral transposition of the original work, which show the principles of *concerto* and *concertizing*.

The compiled list includes more than 100 compositions, with the opuses created in the genre of concerto for clarinet and orchestra and allied genres of concerto-symphonic pieces with a solo clarinet as well. P. Boulez's composition '*Domaines*', created with aleatory approach to the construction of a musical form (its structure), is of special importance—this opus is given special attention in a separate section of this article.

The specific '*parade*' of 20th century long forms with concerto features is opened by K. Debussy's '*Rhapsody for clarinet and piano*', composed in 1909-1910 as a concert piece to test students of the Paris Conservatoire. A bit later, this opus was arranged for clarinet and orchestra. Its premiere took place on 16 January, 1911, it was first performed by P. Mimart. This masterpiece belongs to concerto performances especially loved by the clarinetists.

A year later—on 5 March, 1912—M. Bruch's '*Concerto for clarinet, viola and orchestra*' in E moll, Op. 88, composed for the composer's son, clarinetist M. F. Bruch, was first performed. The second author's version was performed on 3 December, 1913 in Berlin. To appear with his Double Concert (the combination of the soloists is unique for concert pieces with clarinet) 77-year old Max Bruch needed great courage because he had composed this opus in the manner of his young years as if he remained forever a younger contemporary of R. Schumann and I. Brahms, as if

he remained a true follower of early Romantics—Weber and Mendelsohn. This concert is interesting for its orchestration: beginning as a piece of chamber music, it constantly increases the thickness of texture with winds' sounding. The premiere performance got many negative public responses of musical critics. They considered that the musical language of the piece was old-fashioned, belonging to the Schumann-Mendelsohn epoch. This opus was forgotten and issued only in 1942. But after the reconstruction Bruch's Double Concert was performed again, and the listeners could enjoy an example of the piece in high classical style, they feel as if they touched a spring-well, full of melodic charm, sweetness and light.

Referring to the drawn list of compositions, one should note the variety of genres: besides the traditional (in title) genre of *concerto for clarinet and orchestra* or just a *concerto for clarinet*, *clarinet concerto* (C. Nielsen, M. Arnold, S. Vasilenko, L. Perosi, D. Milhaud, W. Piston, P. Hindemith, A. Tansman, A. Copland, H. Tomasi, C. Puth, E. Bozza, K. Meyer, F. Speck, K. Khokalo, M. Lindberg, E. Denisov, A. Stroe, S. Fagerlund, L. Knipper, Tolib-khon Shakhidi and others), concertos for *clarinet and chamber orchestra* (B. Tchaikovsky), for *clarinet and strings* (J. Binet, J. McDougal, D. Robertson), or *clarinet and string orchestra* (J. Rivier, M. Seiber), for *clarinet and wind orchestra* (I. Gotkovsky), or *clarinet and winds* were composed.

L. Pipkov composed an original '*Concerto for clarinet and chamber orchestra with percussion*'. Ida Gotkovsky is fond of varieties in performers. Her *Concert for Clarinet* and *Lyrical Concert* were issued in 2 variants—for *Clarinet and orchestra* or *Clarinet and wind orchestra*.

We tried to compile the list of the most interesting concerts of such type (mentioning subgenres) in the chronological order:

- Carl Nielsen. Concert for Clarinet op. 57. 1928;
- Lorenzo Perosi. Concert for Clarinet with Orchestra. 1930;
- Alan Rawsthorne. Clarinet Concert. 1936-1937;
- Darius Milhaud. Concert for Clarinet with Orchestra. 1941;
- Igor Stravinsky. Ebony Concerto for Clarinet and Jazz Band. 1945;
- Paul Hindemith. Concert for Clarinet. 1947;
- Aaron Copland. Concert for Clarinet. 1948;
- Malcolm Arnold. Concert for Clarinet No. 1. 1948;
- Gerald Finzi. Concert for Clarinet. 1949;
- Eugène Bozza. Concert for Clarinet with Orchestra. 1952;
- Sergei Vassilenko. Concert for Clarinet with Orchestra. 1953;
- Bertold Goldschmidt. Clarinet Concerto. 1953-1954;
- Arnold Cooke. Clarinet Concerto No. 1. 1956;
- Henri Tomasi. Concert for Clarinet with Orchestra. 1956;
- Elie Siegmeister. Clarinet Concert. 1956;
- Alexandre Tansman. Concert for Clarinet. 1957;
- Boris Tchaikovsky. Concert for Clarinet and Chamber Orchestra. 1957;
- Jean Rivier. Concert for Clarinet and String Orchestra. 1958;
- Lev Knipper. Concert for Clarinet and Symphonic Orchestra. 1964;
- Walter Piston, the younger. Concert for Clarinet with Orchestra. 1967;
- Jean Françaix. Concert for Clarinet. 1967;
- Anatoly Luppov. Concert for Clarinet with Orchestra. 1968;
- Malcolm Arnold. Concert for Clarinet No. 2. 1974;
- Aurel Stroe. Concert for Clarinet with Orchestra. 1975;
- Marcel Poot. Concert for Clarinet with Orchestra. 1977;
- Josef Tal. Concert for Clarinet with Chamber Orchestra. 1977;
- Teya Massgreiv. Concert for Clarinet. 1979;
- Istemihan Taviloglu. Concert for Clarinet op. 12. 1979;
- Arnold Cooke. Clarinet Concerto No. 2. 1982;
- Ann Calloway. Concert for Bass Clarinet and Chamber Orchestra. 1985-1987;
- Joan Tower. Concert for Clarinet. 1988;
- Edison Denisov. Concert for Clarinet with Orchestra. 1989;
- John Robertson. Concert for Clarinet with Orchestra. 1989;
- Frederick Speck. Concert for Clarinet with Orchestra. 1993;
- John Carbon. Concert for Clarinet. 1993-1994;
- Frank Stewart. Concert for Clarinet with Orchestra. 1994;
- Elliott Carter. Concert for Clarinet. 1996;
- Lior Navok. Concert for Clarinet. 1996;
- Jim Parker. Concert for Clarinet and Strings. 1998;
- Rolf Wallin. Concert for Clarinet. 1998;

- Einojuhani Rautvaara. Concert for Clarinet. 2001;
- Kimmo Hakola. Concert for Clarinet with Orchestra. 2001;
- Krzysztof Meyer. Concert for Clarinet with Orchestra. 2002;
- Magnus Lindberg. Concert for Clarinet with Orchestra. 2002;
- Kalevi Aho. Concert for Clarinet. 2005;
- Sebastian Fagelund. Concert for Clarinet with Orchestra. 2005-2006;
- Shigeru Kan-no. Bassklarinetto Concerto. 2006;
- Mark Petering. Concert for Clarinet. 2008;
- Ilio Volante. Concert for Clarinet in B & Wind Instruments. 2009;
- Frank Ticheli. Concert for Clarinet. 2010;
- Sérgio Azevedo. Concert for Clarinet. 2013;
- Jonathan Russell. Bass Clarinet Concert. 2015.

It is obvious that composers' activity in this genre is very high. Clarinet concert seems to be at its height of interest. But, not only mentioned above opuses for clarinet and orchestra appear in the 20-21 centuries and they have special features.

Increasing the number of concertizing instruments, which brings the concertos closer to the *Concerto Grosso* type, is typical of compositions by S. Veress' (*Concerto for clarinet and harp, celesta, vibraphone, xylophone, percussion and string orchestra*, 1982), G. de Frumerie (*Concerto for clarinet, strings, harp and percussion*, 1957-1958), while K. Penderecki openly shows predilection for the mentioned genre of Concerto Grosso with his title *Concerto Grosso No. 2 for five clarinets and orchestra*.

Nicolas Bacri used the other concert genre of the Baroque epoch — he composed *Concerto da camera op. 61 for Clarinet and String Orchestra* (1998), its recording was inserted in the album of Philippe Cuper 'The Paris Connection' (2003).

A variety of *double* and *triple* concerto was also developed, for instance, in the works by G. Jacob (*Double concert for clarinet, trumpet and wind orchestra*, 1975), D. Martino (*Triple concerto, clarinet, bass clarinet, contrabass clarinet*, 1977).

The symphonic principle was laid down in the title *Chamber symphony No. 5 'Secret desires' for clarinet and chamber orchestra* by E. Stankovich.

Some composers have created their concerto pieces for *bass clarinet* (A. Calloway, J. Russell, T. Massgreiv, Shigeru Kan-no), which is obviously due to the fact, that clarinet music is composed for particular virtuosos, to match their performing potential. For example, composer Peter Maxwell, thinking of the abilities of an executor, composed in 2007 a

piece for bass clarinet and strings named '*The Seas of Kirk Swarf*'.

In this regard, a great contribution was made by Benny Goodman, for whom the *Concerto for clarinet* was created by P. Hindemith, it was first performed by the clarinetist with the Philadelphia Orchestra in 1950.

The Concerto for clarinet and orchestra by D. Milhaud was also composed for Goodman, though was not performed by him. However, the *Ebony concert for clarinet and jazz band*, composed by I. Stravinsky in 1945 for W. Herman and his band, was recorded by Goodman and Columbia Jazz Band and won wide recognition. Not less famous are the recordings of the *Concerto for Clarinet* by A. Copland. E. Ormandy was the conductor in both cases at the premiere recordings.

M. Arnolds Concert No. 1 was composed for clarinetist Frederick Thurston, but later this piece was executed by B. Goodman, so, the Second Concert was dedicated to Goodman and performed by him in 1974. There was one more well-known clarinetist who played it—Jack Brymer.

John Williams wrote *Concert for Clarinet for Michele Zukovsky* (1991). New York Philharmonic Society ordered John Coriliano *Concert for Clarinet with orchestra* in 1977 for clarinetist Stenly Drucker, its first performance and recording were successful. The same was with Clarinet Concerto op. 329 a (1984), created for Thea King and English Chamber Orchestra under conduction of Howard Blake, and Michael Berkeley's *Concert for Clarinet for Emma Johnson* (1991) in Great Britain as well, and in the USA (Chicago)—Christofer Rouse's *Concert for Clarinet* (2000). In Sweden Rolf Martinsson arranged such a premiere of his *Concert Fantastique op. 86* in 2010, in Finland—Magnus Lindberg with her *Concert for Clarinet* (2002). Ilio Volante wrote *Concert for Clarinet in B and wind orchestra 'Key issue'* (2009) performed by Maestro Angelo La Villa, the first Clarinet in B of Grenadiers of Sardinia Wind Orchestra in Pome (Italy).

The composers of the 20th century created quite numerous and varying small concert forms, or *concertinos*, for instance, *Concertino for clarinet and chamber orchestra* (F. Busoni, M. Seiber, D. Marteno and others).

Here is the list of pieces in this subgenre:

- Ferruccio Busoni. Concertino for Clarinet op. 48. 1918;
- Frank Stewart. Concertino for Clarinet and small orchestra. 1941;
- Elizabeth Maconachy. Concertino for Clarinet and String Orchestra. 1945;
- Jean Binet. Petit Concerto for Clarinet and Strings. 1950;
- Mátyás Seiber. Concertino for Clarinet and String Orchestra. 1951;

- Norman Dello Joio. *Concertante for Clarinet and orchestra*. 1955;
- Gordon Jacob. *Mini-concerto for Clarinet and String Orchestra*. 1980;
- Elizabeth Maconachy. *Concertino for Clarinet and small orchestra*. 1984;
- Donald Martino. *Concertino for Clarinet and orchestra*. 2004 ;

Sometimes a concerto is assigned a special name, for instance:

- ‘*Landscapes with Blues*’ by S. Hartke (2001);
- ‘*The Dreams and Prayers of Isaac the Blind*’ by O. Golijov (1991);
- *Concerto for clarinet and orchestra c-moll ‘Muzychna Ukraina*’ by V. Gomolyaka (1978) ;
- ‘*Somewhere in Spring*’ by Martin Twycross (2012) ;
- ‘*Gnarly Buttons*’ by J. Adams.

There are composers who prefer arranging of their opuses for clarinet and orchestra, for example, Willy Ostijn arranged in 1964 his *Elegy for Oboe and orchestra* in order to make a concert piece for clarinet. Benjamin Britten in 1942-1943 composed as a concert piece *Movement for Clarinet and Orchestra*.

Leonard Bernstein created a cycle for clarinet and jazz orchestra *Prelude, Fugue and Riffs* in 1946, then its premiere took place in the frames of the TV show ‘*The World of Jazz*’ in 1955 with Benny Goodman as soloist.

Jacob Avshalomov named his famous Concerto for Clarinet and chamber orchestra *Evocations* (1952).

Jacques Bondon has in his oeuvre a very special *Concerto d’octobre pour clarinette et cordes* (1978), it was created and recorded by order of *Radio France*.

Toru Takemitsu named his concert piece for clarinet and orchestra, written in 1991, *Fantasma / Cantos*.

There are rare pieces with names in the oeuvre of Helmut Lachenmann (*Accanto*, 1976) and Jean Balissat (*Cantabile for clarinet and Strings*, 1995).

So, we can point out the variety of concert subgenres used in the music of the 20-21 centuries for clarinet:

- clarinet concert (concerto), or concert for clarinet with orchestra (symphonic, chamber, string, wind);
- concert for clarinet and jazz band;
- concertino or mini-concert for clarinet and orchestra;
- concert pieces with names (program music);
- concerto grosso;
- concerto da camera;
- double concert;

- triple concert.

V. A NEW APPROACH TO CLARINET CONCERTIZING IN THE ORIGINAL COMPOSITION OF P. BOULEZ ‘*DOMAINES*’

There was an attempt to overview the interpretation of the genre of Clarinet Concert. In this sense, we cannot ignore the outstanding composition of French composer P. Boulez of late 50s-60s in the 20th century, with the aleatory principle of forming the musical construction. It is written for a solo clarinet and 21 instruments divided into 6 groups. The composer entitled it ‘*Domaines*’ — this name is difficult to translate adequately into Russian and other languages, so the following names appeared as options in translations: ‘*Horizons*’, ‘*Territories*’.

Initially, Boulez composed 6 “parts”, or pages, that is, musical texts in serial system for the clarinet, designated by Latin letters — from A to F. Each of the ‘originals’ has a ‘mirrored’ version, and the overall number of pages is 12. According to R. Heaton, the first drafts were to have a title ‘Concerto’ or ‘Labyrinth’. Later, the location options for recorded elements were added in the parts.

In comments to the CD edition, R. Heaton writes: ‘*The performer starts playing all of the six original parts, presenting them one by one. Six elements (cells) in each page (in each part) can be played sequentially in one of the two options: either vertically or horizontally. The performer is invited to make a choice in interpretation of a number of elements. This refers to tempo designations (the composition has no rhythmometer indication), dynamic shades, additional trills, use of vibrato, flute intonation and different techniques of ‘sound expansion’, such as coloristic fingering or one-tone trills, the use of overtones and multiphony*¹’ [11, p. 3].

Thus, the main idea of P. Boulez’s composition is the performer’s response to the text, which significantly alters the concertizing principle, but at the same time gives a new life to it.

The experience of the executors of Boulez’s ‘*Domaine*’ must be very high and significant. They have to understand the new musical language of this opus, introduced by the composer, a soloist has to master new technologies of playing the clarinet, wind instrument.

VI. CONCLUSION

So, the appearing picture looks quite complicated, because judging by the number of created compositions, one may see a certain surge of interest in the concerto genre of clarinet music of the 20-21 centuries.

Variations in subgenres, found in this sphere, are numerous.

Even new, previously unknown ways of the development of concert music with solo clarinet have been identified.

¹ Multiphony — woodwinds blow technique.

The ‘concertizing clarinet’ has become a noticeable phenomenon in modern music.

The further studies suggest the analysis of stylistic and structural peculiarities of the found compositions, that are apparently to win their popularity with performers and listeners further on.

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