

CARL REINECKE
**CONCERTO FOR FLUTE AND ORCHESTRA, D DUR, OP. 283 – MUSICAL-
AESTHETIC AND INTERPRETATIONAL ANALYSIS**

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Summary

The concert for flute and orchestra by Carl Reinecke is a charismatic work of high artistic value, beauty and strong emotional suggestion. The musical work is challenging the soloist's technical capabilities and interpretational skills. Created in 1908, this is one of the latest opus of the German composer, conductor and pianist. Aesthetically speaking, the work belongs to the epoch of Romanticism, during which the flute acquire a contemporary appearance. The instrument already has high technical and artistic characteristics, which adapt it to the requirements of the style, completely displayed in the musical work. The concert is in a three-part cycle (Allegro molto moderato, Lento e mesto, Moderato) with a strong virtuosity in the solo part and colorful symphonization in the orchestra.

A structural analysis has been made. Methodological instructions are given for achieving a highly artistic interpretation related to the treatment of sound and articulation, which correspond to the characteristic stylistic features of Romanticism. The dynamic development, the plastic phrasing and the vibrato according to the interpretation requirements of the style are considered.

The richness of musical expressive means and tonal comparisons import strong emotions and dynamics in development. The composer reveals the technical and images characteristics of the instrument and the flutist's virtuoso and interpretive skills.

Antonio Vivaldi
Sonata for Flute and Basso continuo, Opus 13, Nr. 6, RV 58, g moll
Assoc. Prof. Borislav Yassenov, PhD

Abstract

The Italian flute music from the Baroque era is directly connected with the genres characteristic for that time – *sonata da chiesa*, *sonata da camera* and *solo concerto*. The connections with the violin art are highly tangible – virtuosity, motor pulsation, and also with the opera thematic – the vocalization of the slow parts. The ornamentation is free.

The composer and violinist Antonio Vivaldi (1678-1741) wrote an enormous number of compositions: operas, sacred works, sinfonias (overtures), sonatas, trio sonatas etc., but the genre mostly preferred by him is the concerto. Among the hundreds concertos for various musical instruments there are 16 for flute (Opus 10) – 13 for transverse flute and 3 for recorder.

The compilation “IL PASTOR FIDO” opus 13 contains six sonatas for flute and basso continuo. Their structure is sufficiently free and in them the composer combines the characteristics of *sonata da chiesa* and *sonata da camera*.

The sixth sonata RV 58, *g moll* is in a four-part cycle – *Vivace*, *Fuga da Capella*, *Largo*, *Allegro ma non presto*. A structural analysis was made and methodological instructions were given concerning the tempo, metro-rhythmic impulse and interpretation of the sound

according to the Baroque style. The articulation features and ornamentation, typical of the interpretational requirements of the era are explained.

Jazz and Dance Music - Aspects and Analyses (Through the Eyes of the Flutist)

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Abstract

In the process of its development, the musical art passes through stages in which the synthesis between the instrumental genres and dance music has a key role, on the one hand for the attraction and popularization of art, and on the other hand it leads to the rise and enrichment of the artistic value of the works of art. In classical music, the strongest influence on the instrumental genres is exerted by the dances included in the suite as well as the menuet and the waltz. Analogous trends have been observed also in the development of the jazz styles.

Analyzing the connection of jazz with the music-dance traditions, we can differentiate two main stages. The first is from the nascency of jazz music to the swing period. During this period, it is closely related to the fun and dance, as it develops under the influence of afro-american folklore, western european dance traditions and is part of the fun. The second stage is relating to modern jazz, which, as it develops, uses and transforms the rhythmic, melodic and harmonic elements from the dance music of different peoples. This search for the different and the unconventional leads to the deepening of the artistic value of jazz and turns it into an elitist music for listening.

Emblematic plays characterized by synthesis between modern jazz and different genres of dance music are analyzed.