

Style and dramatic features of A.Ponquielli's Capriccio for Oboe and Piano, Op.80

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Abstract: Italian composer A.Ponquielli, left behind more than 200 works: opera, ballet, a large number of instrumental and orchestral works, samples of sacred music, Cantate and chamber vocal works. However, in many academic documents, A.Pronquielli's name is only mentioned in the source of his only widely known opera, Gioconda, and the lack of specialized research on A.Pronquielli's life and works, And A.Ponquielli's Capriccio for Oboe and Piano is an example of a work of high artistic level. This paper deals with the artistic style, structure and means of musical expression, and puts forward some personal views and opinions.

Key words: A.Pronquielli; Art style; Dramatic logic;

1. And the composer and his style

A.pronquielli is one of the most interesting figures in Italian musical culture in the first half of the 19th century. In his creative activities, he not only absorbed the traditions of the national musical art, but also enriched and developed them.

Born into a family of village organists near Cremona, the boy studied at the Milan Conservatoire from the age of 10, where he studied piano, theory and composition for more than a decade.

The composer's personal style was formed as early as the age of twenty, and dreaming of a career as an opera composer, A.Penquielli began composing operas. This is how the first work appeared: the opera «Betrothal», based on the plot of A.Anzoni, based on A. «The Lithuanians», based on the poem of A. Mickevich (later named «Aldon»), cantata «The Sacrifice of Donizetti». However, the first truly successful composer to bring success to the opera «Gioconda» was A.Penquello, who entered him into the history of world music culture.

The composer's artistic performance developed at the intersection of various traditions of the past (Renaissance and Baroque music) with the stylistic directions of the first half of the 19th century. However, the typical features of 18th-19th century Italian opera are becoming dominant in his composer's style. Thus, in the works of A.Pronquielli, they find the vocal depictions of the French harpsichord players, the imagery and specific techniques of Baroque organ music, the main hallmarks of the Italian belcanto, the classical clarity and accuracy of melodic statements, the pursuit of natural musical recitation and psychological depth that characterize romantic music. Like his contemporaries such as J. Rossini and J. Verdi, A. P. onquielli created simple, democratic song melodies that incorporated melodic lines in the romantic style, making A particular impression on the creative contact with contemporary Italian opera composers, The stylistic characteristics of their works would not have had too deep an influence on A.P. onquielli's style, because his creative nature, while absorbing and reinterpreting different works, found its own unique personality and was loved by the audience.

The most important characteristic of A.Pronquielli's creative image is its distinctive melody. Already shown in early operatic works, his compositions have become richer and more varied in their emotional content over time. The sources of A. Penquielli's melodies are in keeping with the national operatic artistic tradition of the second half of the 18th and 19th centuries, consisting mainly of the music of V.Pelini, J.Ossini, G.Denicetti and J.Verdy, As well as the 19th-century French lyric operas of J. Buchet, S.Guno, J. Masnet, and others.

A.Ponquielli's style of creation is based on the consistent characteristics of Italian 19th century opera, and combines the characteristics of musical language such as simplicity, ease, lyricism, elegy and nationality. The most important stylistic feature of A.Pronquielli's composition is the beginning of the song. Moreover, the soloist dominance becomes the principal principle of the composer's operatic style, which once again proves the creative consistency of the Italian opera composers of the 19th century, following the great contemporary J. J Rossini followed, and retained, this principle.

An analysis of A.Ponquielli's research works, as well as research literature on 19th-century Italian music, leads to the conclusion that his stylistic portraits have the hallmarks of the last stage of classical Bercanto - exceptional clarity, narrative transparency, melodic dominance, simplicity and lyricism.

A.pronquielli is not only an outstanding inheritor of the Italian operatic tradition, but also an artist with a rich personality of The Times; Under the background of his active Italian artistic environment, A.Ponquielli absorbed different stylistic characteristics and embodied his personal characteristics. It was in this fusion of tradition and individual that his unique style was formed.

2. Genre history and characteristics

The word *capriccio* comes from the Italian *capriccio*, which translates as *capriccio*, which means to be spontaneous and whimsical. In the art of music, it is an instrumental piece written in the style of a master in free form. It has indispensable marks, such as variations in plot, contrasts in mood, technical virtuosity, diversity of musical ideas, freedom of composition. Moreover, there is not always a clear demarcation between the concepts of «*Capriccio*» and «*fantasy*», as the above genre characteristics apply equally to both. Through an analysis of the literature in the field and a study of some works in the genre field, it can be concluded that the work is named after the term «*Capriccio*» and that it belongs to the instrumentalist romantic concert genre. The single in romantic music of the second half of the 19th century, based on the principle of alternating contrasting parts of free, fantastical, instrumental concertos are almost exactly similar to the compositional and stylistic foundations of the *Capriccio* works. They differ only in the specific titles given to his compositions by the composer himself. Any work of this genre of instrumental virtuoso is a continuation of the life and traditional spirit of *Fantasia*, the Italian composer's expression and pursuit of the dramatic.

An example of this kind of musical work is A.Ponquielli's *Capriccio* for oboe and piano. The composer calls his work «*Capriccio*», explicitly describing his virtuosity, brightness and fantasy.

The style of the musical content of the *Capriccio* is generally a certain amount of free form and thematic contrast presentation, which gives the work its special expressiveness and emotion. The antagonism of the solo oboe part and the accompaniment piano part is characteristic of the concert genre, which makes the work not only embody the romantic emotion and the richness of musical color, but also demonstrate the expressive and technical ability of the solo oboe.

This skill of the composer is no accident. Many years as the chief accompanist of the military wind corps gave him a comprehensive grasp of the knowledge and practical skills of wind instrument playing. In addition, it is important to stress that A.Ponquielli was a Venetian composer, professor of Alessandro Marcello at the Milan Conservatory - a deep connoisseur of the oboe, composing many oboe works, including the famous oboe concerto and d-moll concerto for strings, As well as the famous six concertos for both oboe, bassoon, string and continuo basso in the history of world wind music.

A.Ponquielli became interested in wind music while studying at the Conservatory and then during his twenty years as a military conductor. It was during this period that the composer wrote the *Capriccios* for oboe and piano.

3. The dramatization and shaping of the image

The *capriccio* for oboe and piano fully embodies the instrumental style of A.Ponquielli, who borrowings the characteristics of Italian folk art and dramatic creation, and blends it with the author's novel instrumental method and the use of polytonal harmony.

The *Allegro non tanto*, which begins with an exciting piano performance, sets the overall emotional tone of the work and naturally reveals the oboe's initial solo theme.

The first part of the work (*con espressione*) is exciting. The theme of the f-moll oboe has pictorial analogies to the main section of the *Allegro Sonata*, and it is built on emotional replicas of a wide melodic range. The repetition of typical rhythmic patterns - quartiles alternating with four sixteenths - seems to convey exhilarating emotions and alternates with smooth, expressive ones.

The second part (*meno*) begins with the piano section dominated by the addition of the organ, a fluid transition to the eponymous tonality (F-dur tonality) and moves into the lyrical theme in its context, evoking analogies to the contrasting subsections of the sonata form.

This theme is in the same vein as the main theme, but shows a distinct emotion. It has a passionate sound, thanks to the breadth and breath of the melody, with long notes alternating and replaced by a trio. This brings special passion and excitement to the oboe player.

The third *piu mosso* reaches its climax and epilogue. Rapid fingered sixteenth notes accompanied by a romantic piano section enter the oboe theme, and the coda in F major ends.

Thus, in the first part of the *Capriccio*, A.Pronquielli combined the traditional characteristics of the classical sonata with the original romantic solution of the through-triplet, presenting the opening part of the work to the listener as the musical intonation of the overall fantasy composition.

Following the aforementioned first movement *Capricorne*, there is a piano rendition based on the main theme, which serves a dual function: on the one hand, it is an opportunity to «breathe» the player who showed great skill in the previous movement, and on the other hand, it connects the tonal harmonic transition to the tonality of the next movement.

The fourth section (c-moll) of the work features a lyrical oboe theme, accompanied by a homophonic and harmonic romantic piano. It should be noted that this is the most song-filled part of the work. There are clear similarities between his thematization and the motivation of

Italian opera, which again highlights A. Ponquielli's stylistic characteristics as an opera composer and melodist.

In the same tradition of the opera *Cantilla*, the theme of the *Capriccio* for solo oboe V remains unchanged. It is a continuation of the intonation of the lyrical statement of the previous verse, but it acquires a more agitated and passionate character thanks to the superb oboe passages. In tonality, this section is characterized by a shift in tone to the eponymous C-dur, and as in other sections in this work, the organ's «witty» voice is sustained in the bass of the piano section. The tonal and piano accompaniment stop on the same sound at the moment the oboe unfolds its scale, and the masterful solo theme vividly demonstrates the technique of the solo oboe and its expressiveness.

This section, the tonally steady repetition ends in a C-dur trill.

In the fifth section, a second grand piano playing comes on, harmoniously shifting the C-dur into dominance and immediately following the tone of the F-dur in the next section. And in this case, it can again be considered in two ways: as a «break» before the performer prepares for the next section and its performance, and as a «meeting» in the tonal and harmonic transition of the new theme.

The sixth part of the allegro is a completely separate part of the work - the theme of the variations.

The theme for the solo oboe (moderato) is derived from the style of the Italian family song. A simple and cheerful melody in F major. The theme takes the form of a classic repetitive structural reproduction, ending with a repetition of the main theme intonation as an epilogue.

The theme is followed by a variation that preserves the original structure, tonality and harmonic underpinning. The theme shows a large number of skills of the oboe solo and its very expressive timbre with a certain degree of difficulty in paragraph embellishments and circumflex notes.

Thus, a detailed analysis of A. Ponquielli's *Capriccio* for oboe and piano allows us to conclude that the work is based on a romantic fantasy and also has a distinct traditional pattern of complex three parts, with the attributes of sonata form.

Building on the framework of classical form and the dramatic tradition, the free romantic musical work transforms figuratively in the intertwining of tradition and individuality, while retaining its main intonation «core». This core is a synthesis of operatic music from the 18th and 19th centuries, Italian home songs and melodies from instrumental masters.

4. Conclusion

1. Amilcare Ponquielli's creative activities are based on the best traditions of classical and romantic music. This composer absorbed and developed the traditional characteristics of Italian operatic music and is their worthy successor and successor. The characteristics of Baroque and classical music became decisive factors in the formation of the composer's romantic style.

The A. Ponquielli melodies have traces of opera from the national artistic tradition of the 18th and second half of the 19th centuries, consisting mainly of music by V. Bellini, J. Rossini, G. Denicetti and J. Verdi, as well as the 19th-century French lyric operas of J. Buchet, S. Gounod, J. Massenet, and others.

A. Ponquielli's creative style is based on the consistent characteristics of Italian 19th century opera, integrating the simple, relaxed, lyrical, elegiac, national and other characteristics of musical language, and organic combination with the excitement of the soul, psychological emotion and emotion. The soloist dominance becomes the main principle of the composer's operatic style, which once again proves the consistency in creation of Italian opera composers in the 19th century.

2 Although A. Ponquielli tended towards the operatic genre (his operatic compositions included more than 20 opera performances), the composer was well versed in orchestral writing and was an excellent connoisseur of the characteristics of brass instruments. Some of his instrumental compositions bear this out.

A. Ponquielli's body of work includes three instrumental concertos for wind instruments, a large number of orchestral works and more than 100 instrumental tracks for different instruments.

3 The oboe and piano *Capriccio* Op. 80 studied in this paper is a traditional single-movement free composition of the genre, with the sections alternating according to the principle of contrastive «statement». The work is marked by rich melodies, sharp contrasts in figurative themes, and superb instrumental and performance styles. The operatic and song beginnings of A. Ponquielli's music are characteristic of his various instrumental works, expressed through musical themes in this *Capriccio*.

4. It is well known that a musician can achieve the greatest success in the interpretation of any musical work only if he performs it consciously, i.e. Through the analysis and grasp of the structural logical composition, dramatic imagery, harmonic language, tonality layout and many other characteristics of the work performed. An understanding of the artistic and musical context - the characteristics of the Italian folk musical tradition and the place of A. Ponquielli in its development - is also important for a complete and in-depth reflection of the musical content of the work. The performance of the *Capriccio* analyzed in the work must be in direct contact with an understanding of

Italian operatic and instrumental art from the 17th to the first half of the 19th century, thus realising the Baroque and classicist tendencies of A.Ponchielli's music.

A.Ponchielli occupies one of the most paradoxical positions in Italian music history: as a composer widely acclaimed during his lifetime, he remains in world music history with only one opera, *Gioconda*, and two of his famous students, J.Puccini and P.M Cagny. The attention paid by performers to the composer's work, and the popular interest in the democratic, austere tone content of his music, necessitate a careful and in-depth study of his life and creative legacy. In our opinion, instrumental music deserves special attention, especially orchestral and wind music. This paper study is one page in a prospective scientific paper with a specified direction.

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